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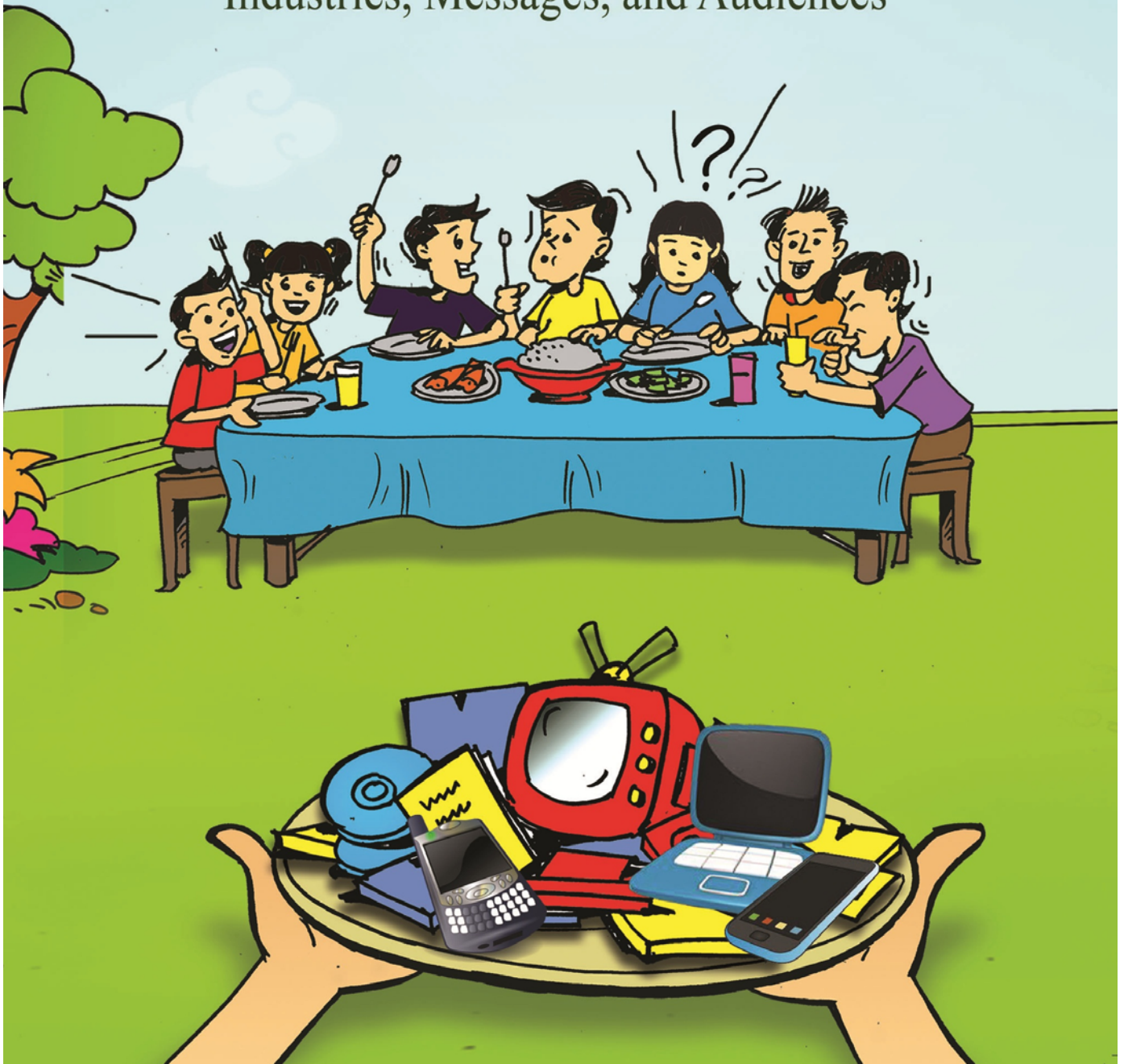
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# CHILDREN AND MEDIA IN INDONESIA:

Industries, Messages, and Audiences



**Kinderen en Media in Indonesië:  
Industrie, Boodschap en Publiek**

**Proefschrift**

ter verkrijging van de graad van doctor  
aan de Radboud Universiteit Nijmegen  
op gezag van de rector magnificus prof. mr. S.C.J.J. Kortmann,  
volgens besluit van het college van decanen  
in het openbaar te verdedigen op woensdag 9 oktober 2013  
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door

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geboren op 5 September 1976  
te Jakarta, Indonesië

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**Children and Media in Indonesia:  
Industries, Messages, and Audiences**

**Doctoral Thesis**

to obtain the degree of doctor  
from Radboud University Nijmegen  
on the authority of the Rector Magnificus prof. dr. S.C.J.J. Kortmann,  
according to the decision of the Council of Deans  
to be defended in public on Wednesday, October 9, 2013  
at 16.30 hours

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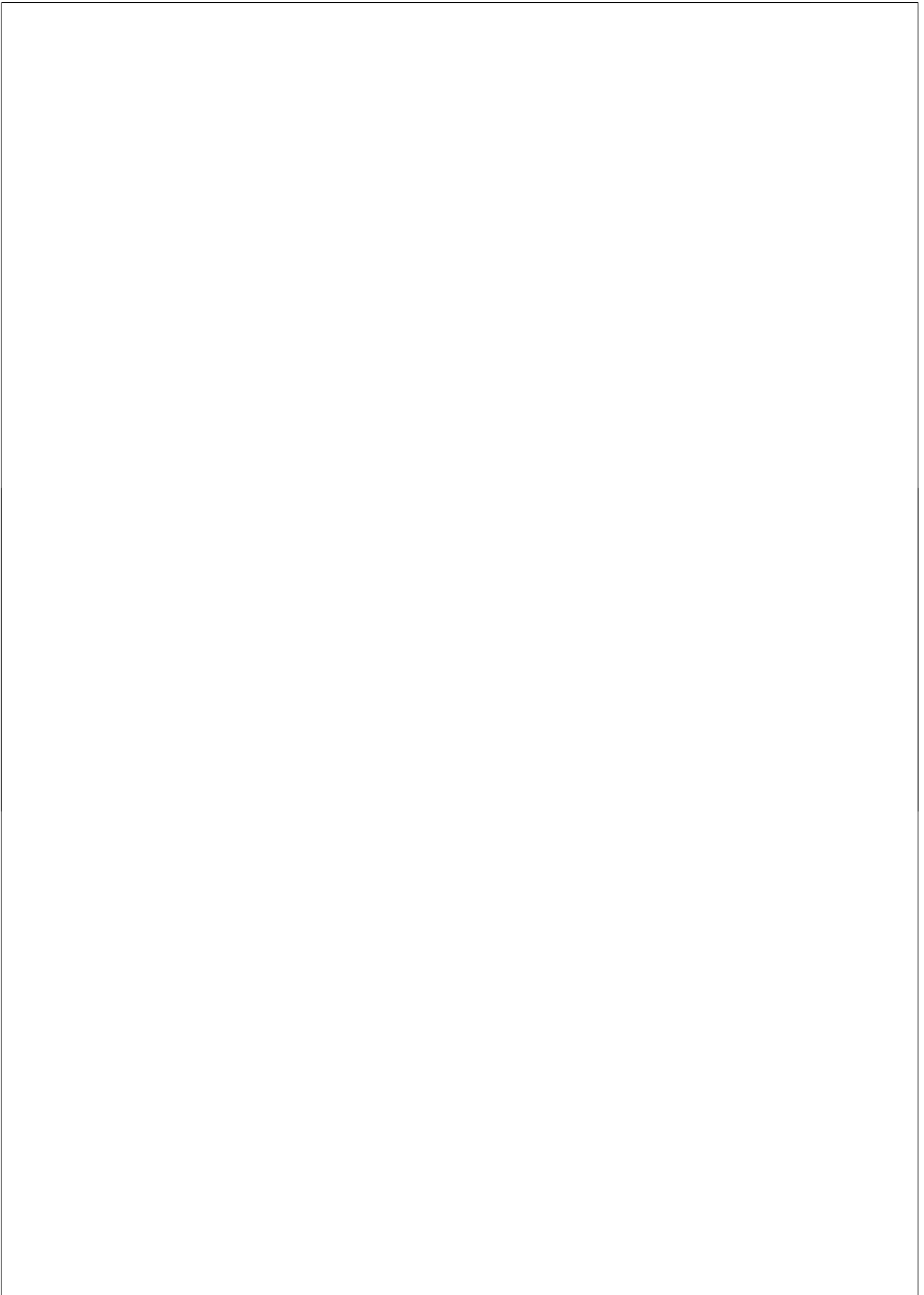
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## **Chapter 1**

### **INTRODUCTION**

The media environment in Indonesia has changed profoundly over the last 50 years. When this study started in 2007, the media in Indonesia already showed a tendency of tremendous growth, but little was known about how those media integrated into Indonesian family life, especially into children's lives. Television was, and continues to be, the most prominent medium available in most households, while Internet, mobile phone, or electronic games were still 'new' for a large majority of Indonesians. This study attempts to understand the nature of the profound changes taking place, presenting new empirical data on Indonesian children's media content and use with a view to provide an evidence base for better-informed media policy and regulation, and food for debate among media professionals and activists. More concretely, this introductory chapter presents the background of the relationship between children and media in Indonesia and the voices of concerns regarding this relationship. It also looks into media literacy initiatives addressing these concerns in Indonesia and elsewhere.

#### **1.1. Exploring the field of children and media in Indonesia**

The history of television in Indonesia started in 1962 when the State-owned station, TVRI, broadcast its first program: the Asian Games. TVRI was established for political reasons: to boost Indonesia's image and to promote integration within the Indonesia archipelago. Five decades later, the Indonesian television industry has become a competitive landscape. By January 2012, the Indonesian Broadcasting Commission had granted 144 provisional broadcasting licenses for commercial television channels and 68 licenses for pay television channels. Ten commercial

television channels and one public channel broadcast nationally, while 42 commercial television channels operate locally – as counted by the Indonesian local television association, ATVLI. Most television stations broadcast 24 hours a day. Other media also show tremendous growth: the Nielsen survey in 2011 found that Internet penetration reached 21% of Indonesians, growing from 17% in 2009, compared to 8% in 2005, which still remains the lowest Internet penetration in Southeast Asia (Meryana & Wahono, 2011). Nevertheless, Internet penetration appears a moving target as it continues to grow fast.

Aligned with the expansion of media, the numbers of users have also increased. The number of Facebook users has increased seven times between 2008-2009, while Twitter users increased 37 times during the same period (Kompas, December 8, 2009). According to the Indonesian Cellular Phone Association, in 2010 there were 180 million mobile phone customers in Indonesia (Didik, 2010), growing to 250 million customers in 2011 (Purwanto, 2012). This means that one person possesses more than one mobile phone. Television penetration has reached more than 80% of the Indonesian population, especially in the urban areas.

Given that 30% of 237 million Indonesians are below 15 years of age, it is not surprising that children are considered an important potential market by the media industry. The amount of time dedicated to children's television has also rapidly gone up with the increase of television stations and television viewers. Research by the Indonesian Child Welfare Foundation (Yayasan Kesejahteraan Anak Indonesia-YKAI, 1995) found that children's programs on seven television stations had a total duration of 5.3 hours per day. Research by Guntarto (2005) calculated that the children's television time on ten 'national' channels was 28.4 hours per day. Furthermore, Nielsen (2011) noted that children watch numerous non-children's programs, such as adult soap series.



Despite the overwhelming access Indonesians, including children, have to media and the enormous supply of media in Indonesia there are very few policies that actually regulate those media. As of 2002, the government issued the Broadcasting Act providing a legal foundation for the Indonesian Broadcasting Commission (Komisi Penyiaran Indonesia-KPI) whose task it is to supervise the broadcasting system in Indonesia by attributing frequencies to television channels, monitoring ownership of television stations as well as the quality of television content. KPI issued the Broadcasting Code of Conduct and the Broadcast Program Standard in 2007 – BCC/BPS, revised in 2009 and 2012, regulating the content and the conduct of the broadcast industry for the first time after years of mainly market-driven practices. For example, it is mandatory for television stations to use the sign ‘A’ (*anak* or children) by way of a program classification for all children’s programs. However, until recently, the stations easily adopt ‘A’ for all cartoons, regardless of the violence or other inappropriate content shown. Concerning the Internet, it was only in 2008 that the government issued the Information and Electronic Transaction Law to protect people from cyber crimes. Until now there is no regulation for popular ‘new’ media among children and young people, such as electronic games and mobile phones (Wahyuni, 2012). For example, cases of scam messages –the sender pretending to be a family member, asking the phone owner to recharge credit of sender’s new phone number– or mobile phone premium services which suck customer’s phone credits have appeared on a daily basis and the authority cannot do much to stop it (Hitipeuw, 2011). Moreover, pirated discs of video games and movies can be easily found in certain shopping centers, making it easy for children to buy any movie or electronic game, including age-inappropriate ones.

NICAM, the Netherlands Institute for the Classification of Audio-visual Material, provides a good example, the Kijkwijzer –classification instrument and underlying questionnaires, in which media actors (e.g., TV organizations, DVD and games producers)

participate in order to co-regulate and classify television and film content on the basis of among others crude language used, violence and sex shown. NICAM is supported by the Ministries of Education, Culture & Science, Health, Welfare & Sport, and the Ministry of Justice (available at <http://www.kijkwijzer.nl/index.php?id=75>). The PEGI (Pan European Games Information) classification system in this regard is another interesting practice. Enthusiastically supported by the European Commission, the system considers the age suitability of a game, helping parents make informed decisions on buying computer games. Launched in 2003, the PEGI is used in 30 European countries, such as the Netherlands, Belgium, the UK, and France (available at <http://www.pegi.info/en/index/id/23>).

## **1.2. Concerns about children and media in Indonesia**

Realizing the vast variety of media available to their children in their daily lives, Indonesian parents started to voice their concerns about the relationship of media and their children, especially after commercial television channels were established. Many parents complain that watching television or playing electronic games disturbs children's daily activity schedules, such as praying, studying, and playing. Moreover, bad habits such as nagging for food and toys that are advertised on television or learning bad language are being promoted (e.g., see Babyrock, 2008; Kamal, 2011; Kearney, 2010; Kristanto, 2012; Nenglita, 2011; Wahyuni, 2007).

In 2011 the Children's Media Development Foundation (Yayasan Pengembangan Media Anak –YPMA) conducted research on media literacy in Indonesia, involving media activists from different backgrounds (i.e., academics, NGOs, government, and foundations). In the group discussions, participants pointed at the rapid development of media in Indonesia as problematic. As to television for example, when commercial stations established in 1991-1992, Indonesian audiences were suddenly offered programs like *Baywatch* or *Beverly Hills 90210* that contained

explicit sexual scenes (Hendriyani & Guntarto, 2011). Those programs would never have been broadcast during TVRI's monopoly era, at least not without being heavily censored.

Indonesians were suddenly exposed to newer media without any preparation. Moreover, the availability of computers is still limited in numerous rural areas, creating a digital divide so that older people, including parents, never see or use a computer or the Internet, while the younger generations have high access levels to *Facebook* or *Twitter* using their mobile phones (Hendriyani & Guntarto, 2011). This digital divide can also be found in Indonesia's capital Jakarta. For example, parents give a mobile phone to their child, thinking that it will help them to communicate with their child, only to find out that their child uses it mostly to play electronic games (Hendriyani, Armando, & Atmonobudi, 2009).

### **1.3. Media literacy in Indonesia**

Tracking down records from the Internet, using keywords related to 'children' and 'media' (e.g., television, Internet), concerns over media and audience's relationships were already addressed as early as 1991, which coincides with the launch of the first commercial television channel, RCTI. In a seminar on children and television that same year (AMIC ICC, 1991), the participants brought up the need to protect children from potentially negative media effects. Between 1991 and 2002, we could not find online references regarding activities that addressed the concerns about media and children's relationships. Since 2002, various organizations have organized numerous activities to educate people about media effects using various different names: media education, media literacy, media awareness, media literacy education, information literacy, and smart media user.

In general, those who work in this field can be categorized into six groups (Hendriyani & Guntarto, 2011). The first group consists of NGOs and foundations, such as YPMA, Rumah

Sinema, the Bandung School of Communication Studies (BaSCom), and the Habibie Center. Seminars, open lectures, and campaigns were employed when the institutions aimed at raising awareness about media literacy. The second group constitutes schools, such as Lentera Insan Child Development and Education Center (CDEC) or Semi Palar House of Study (Rumah Belajar Semi Palar) in West Java. These schools teach basic media skills to their students, such as how to choose age-adequate television programs for children. The third group includes universities, especially Communication Departments, such as the University of Indonesia, the Islamic University of Bandung and Diponegoro University. Media literacy constitutes a subject in their curriculum or is part of the university's community service activities. The fourth group exists of the common people who are promoting media literacy among themselves, such as in Sleman (Jogjakarta) and Solo (Central Java) that launched 'study hours' for children with the entire village switching off television between 6 and 9 p.m. on school days. The fifth group refers to other national or international organizations: the government (e.g., the Ministry of Information and Communication), the Press Council, the Indonesia Broadcast Commission, UNICEF, or UNESCO. The last group is a coalition of several institutions or individuals, such as the Coalition of the No TV Day Campaign that annually organizes activities in many cities in Indonesia, asking families with children to turn off their television set on the National Children Day on the 23rd of July.

Regardless of their status or functions, those groups take part in the promotion of media literacy in Indonesia. The National Workshop of Media Literacy 2011, attended by 26 Indonesian institutions promoting media literacy, formulated a working definition of media literacy. Media literacy is defined as the ability to critically use media (in Indonesian: *kemampuan memanfaatkan media secara kritis*) so that it is easily understood by 'common' people, i.e., those without a communication or media background. The definition includes knowledge about media, the ability

to select and search media content as well as to create the content of media for one's benefit (Hendriyani & Guntarto, 2011). However, each organization keeps its own implementation of media literacy, influenced by its resources and its context such as urban or rural and media access (e.g., Fadhal, Zarkazi, & Agustin, 2011; Rahayu, 2012). Therefore, the definition of media literacy in Indonesia can be interpreted according to Indonesian people's experiences with the media.

#### **1.4. Media literacy in other countries**

The activities of media literacy in Indonesia are still recent, unlike the experiences of several countries such as Canada, the UK, the Netherlands, or the US. Each country or organization within the country has constructed its own definition of media literacy; consequently, there is no single definition of media literacy. For example, the Association of Media Literacy in Canada defines media literacy as the knowledge and skills necessary to understand and use the codes and conventions of a wide variety of media forms and genres appropriately, effectively, and ethically (AML, 2012). Founded in 1978, the organization is one of the media literacy advocates that succeeded in promoting media education as part of the Ontario primary and secondary school curriculum as of 1986. Another example is the National Leadership Conference on Media Literacy in the US, which adds creative media ability in its definition of media literacy as "the ability to access, analyze, evaluate, and produce media for a specific result" (Aufderheide, 1993, p. V). Ofcom, the media authority in the UK, also defines media literacy as the ability to access, understand and create communications in a variety of contexts (Buckingham, 2005, p. 5). In his report commissioned by Ofcom about media literacy of children and young people, Buckingham (p. 6) outlines each dimension of media literacy: 'access' refers to the ability to locate media

content that is appropriate to one's needs and to avoid content that is not; 'understanding' includes what users do when they have located content; while 'creating' extends the notion of literacy from 'reading' to 'writing' in terms of printed media, or 'producing' for general media. The dimension of understanding covers the ability to 'analyze' and 'evaluate' media.

Meanwhile, the field of activity has expanded to the digital media platforms along with the development of media technologies themselves, promoting so-called multimedia literacy (Hartley, 2007). The activities include video games, the Internet, and mobile phones (see ACMA, 2012; MediaSmarts, n.d.), teaching young people to design and produce video games to educate them about digital literacy (Dezuanni, 2010); or participating in social networking sites as part of digital literacy (Knobel & Lankshear, 2008).

Browsing through the English-language scholarly online publications, using 'media education' and 'media literacy' as keywords, Rosenbaum, Beentjes, and Konig (2008) and Martens (2010) found an agreement in the literature in that media literacy has at least two basic components: knowledge and skills. To be skillful, one must be knowledgeable. Rosenbaum et al. (2008) concluded that media literacy is about all aspects in the relations among producers, media, and audiences. The National Leadership Conference on Media Literacy in the US came to a similar conclusion in 1993, emphasizing three elements of media literacy: the production process, the media text, and the media audience/receiver/end-user. *The production process* includes the nature of commercial mass media, such as profit motives, ownership patterns and the notion of producers' viewpoints. Understanding the constructed nature of *media messages* is at the heart of media literacy's second facet. Each medium has its own 'language' to construct messages: audio-visual media combine sounds, video, editing techniques, with colors; printed media are about choice of words, lay-out, and images; Internet is all about speed and reach. *Media audiences* imply the fact that people are not merely passive recipients; as different backgrounds as to age,

social status, gender, etc. make people interpret the same message differently (e.g., Livingstone & Bovill, 2001; Roberts, Foehr, Rideout, & Brodie, 1999).

Children and young people are the ‘favorite’ beneficiaries in numbers of media literacy programs because, on the one hand, they are seen first and foremost as a vulnerable audience in need for protection due to their inexperience and cognitive immaturity, while on the other hand, they are seen as an active audience who use the media for their own benefits (see Buckingham, 2000; Potter, 2012; Valkenburg, 2004; Valkenburg, Krcmar, Peeters, & Marseille, 1999).

Usually, children and young people are not the only target groups of media literacy programs, as ‘significant others’ who are considered as potential enablers, like their parents and teachers, are also included (e.g., see Alexander, 2008; Buckingham, 2005; Hobb, 1998; Livingstone, Haddon, Görzig, & Ólafsson, 2011; Nathanson, 2001; Valkenburg, 2004). Hobb even concluded: “The future of media literacy depends on the development of long term, rigorous, and intellectually demanding educational work with classroom teachers as essential, primary, partners in implementing media literacy in schools” (p. 28).

As knowledge is a prerequisite for skills, extensive research has been conducted in several countries by various organizations or scholars to support media literacy activities, such as Canada, Australia, the US, or Europe. In Canada, for example, the Alliance for Children and Television (ACT-AET) has been monitoring the quality of Canadian children’s television for years (see Caron, Caronia, Hwang, & Brummans, 2010). In Australia, the Australian Communication and Media Authority (2007) explored trends and shifts in Australian children’s media use to assist the development, among others, of the national cyber security awareness program and the Children’s Television Standards. In the US, there are several prominent studies being carried out on children and media, such as a series of surveys on young people’s media use by the Kaiser Family Foundation in 1999, 2004, and 2009 (Rideout, Foehr, & Roberts, 2010;

Roberts, Foehr, & Rideout, 2005; Roberts, Foehr, Rideout, & Brodie, 1999). Another example is European: Himmelweit, Oppenheim and Vince (1958) have described the scene of television introduction in the UK and the US. In the 1990s a cross-country study about European children's changing media environment was initiated involving 12 countries (e.g., see Livingstone & Bovill, 2001). More recently, the first EU Kids Online project, from 2006-2009, resulted in a series of reports and the volume 'Kids Online: Opportunities and Risks for Children' edited by Livingstone and Haddon (2009), compiled and assessed the available evidence, classifying online opportunities and risks for children. EU Kids Online II (2009-11) produced new evidence regarding children's online experiences and coping strategies when exposed to risk, and seeks to assist in policy formation on safety online for children and parents in 25 countries across Europe (see Livingstone, Haddon & Görzig, 2012; [www.eukidsonline.net](http://www.eukidsonline.net)).

The EU Kids Online project splendidly illustrates how empirical evidence can be used to assist in more effective online safety policy recommendations aimed at the government, the media industry, parents, and teachers (Livingstone et al., 2011). The study recommended governments to strengthen cooperative agreements with the industry by providing production funding programs and incentive schemes to encourage the development of positive and age-appropriate online content. The government also should ensure that digital skills and Internet safety be prioritized within the national educational curriculum, especially in the countries where a skills deficit was found. Concerning the industry (e.g., Internet Service Providers (ISPs), content developers, service developers, or representative industry associations), the EU Kids Online urged them to provide the highest levels of security and privacy by default for children using their service, especially for the younger ones. The study also acknowledged the pivotal role of schools in supporting ICT – Information and Communication Technology – education and Internet safety. Schools were recommended to provide age-appropriate training and advice,



encourage the child's self-management of online content, and support peer-to-peer education as children were more likely to tell their friends rather than their parents about their online experiences, including when they encountered sexual images online. The EU Kids Online study found that the home remained the most prominent location for children's Internet use and most parents were not aware of the online risks the children faced, such as cyber bullying, exposure to sexual images and messages, and offline meeting with online contacts. Therefore, the study suggested parents to promote self-management skills for their children because they are not always able to supervise their children, discuss issues of excessive Internet use, agree on limits of screen time at home, and discuss privacy settings with their children. The study also could give specific recommendation for specific participant countries according to the empirical data of each country.

To conclude, the long history of media literacy activities in many European countries, the US, Canada, or Australia is backed by empirical data provided by numerous studies on elements of media literacy: the media production, the media messages, and/or the media audiences. This is in sharp contrast with the situation in Indonesia.

### **1.5. Lack of empirical research on Indonesian children's changing media environment**

Empirical data have become a crucial part in media literacy initiatives, not only for developing program materials but also to provide the evidence base for more effective and better-informed media policies. The growing activities in the field of media literacy in Indonesia often use supporting data from other countries that are presumably applicable in Indonesia. Homegrown research on children and media in Indonesia is still very limited, in terms of quantity, scope, and

publications. Until today, very little empirical research has been conducted to explore and describe the relationship between children and media in Indonesia, especially when ‘new’ media platforms such as electronic games, mobile phone, or Internet are concerned (e.g., see Astuti, Hasbiansyah, & Rinawaty, 2012; Hendriyani, Armando, & Atmonobudi, 2009). Integrated research exploring the multiple relationships between those media and children is non-existent in Indonesia. Thus, they give a very limited picture of media audiences’ occupations in Indonesia. Some of the studies on Indonesian children’s television adopt a political-economic approach, departing from political-economic policies as background for children’s television in Indonesia (e.g., see Kitley, 1999). Such an approach cannot explain dynamic changes that are influenced by competition among TV stations, advertising agencies, businesses, television networks, and pressure from civil society. To make things worse, there is very limited internationally published material on children and media in Indonesia.

Consequently, there is hardly any empirical material that media literacy activists in Indonesia can rely upon. In addition, most of the research about media use in general, or television use in particular, was conducted for practical purposes. For example, research by Nielsen collected in nine cities is used by television stations to measure the ‘success’ of their programs, based on audiences’ responses, so that television stations can secure more advertising. Another example is the research on *Jalan Sesama*, the Indonesian adaptation of *Sesame Street*, to explain the correlation between exposures to the program with early cognitive skills, literacy, mathematics, health and safety knowledge, social development, environmental awareness, and cultural awareness (Borzekowski & Henry, 2010). In short, although children’s television in Indonesia has grown dynamically during the five decades of its history, there is still a lack of empirical research on Indonesian children’s changing media environment.

## **1.6. Research objectives and research questions**

This study did not start as a theory-driven study; it seeks to answer the need for media literacy initiatives in Indonesia by identifying empirical new findings about media industries, messages, and audiences in Indonesia, as more evidence is a prerequisite for any effort to promote media literacy.

In our attempt to describe the children's media industries, we used a normative media theory approach explaining how media systems should function in the context of a set of societal values (Hardy, 2008; McQuail, 2000; 2005; Yin, 2008). By doing so, this study explains the three aspects of children's television in Indonesia: its structure, its conduct, and its performance. Structure refers to ownership, finances, the role of advertising, and relevant government regulation; conduct includes program development and production; and performance aims at content, including diversity of content (see McQuail, 2005, p. 192). Hence, this study seeks to provide a more in-depth picture of children's television since the beginning in the 1970s until the 2000s in Indonesia. Our research questions regarding the media industries to be found in chapter two are:

- 1) What changes occurred and what stayed the same regarding trends in programming of Indonesia children's television during this period?
- 2) At what point did government's regulation and civil society's pressure intervene to make a stance for children's television or in fact, was such a point ever reached?
- 3) What are the TV stations' efforts to define and produce quality children's programming in Indonesia?

As to the media messages, this study is inspired by Gerbner's message system analysis which has already been adapted and replicated in numerous countries involving various social

cultural themes, such as religion, family, gender, violence, ethnic minorities, and sexuality (see, for examples, Djoef, 2011; Emons, 2011; Gerbner & Gross, 1976; Gerbner, Gross, Signorielli, & Morgan, 1980; Kang, 1992; Koeman, Peeters, & d'Haenens, 2007; Shanahan, 2004). There are four dimensions of message system analysis: existence, priorities, values, and relationships. The assumption about existence deals with the question 'What is?'; priorities refer to 'What is important?'; values question 'What is right or wrong, good or bad, so on?', while relationships figure out 'What is related to what, and how?' (Gerbner, 1970, p. 72-73). Our study focuses on the first dimension, *existence*, exploring what is available (referred to) in public message systems at all, how frequently, and in what proportions. Therefore, *this study aims to describe what kind of "world" the children's television programs present to their young audiences*, probing whether the social-cultural characteristics and cultural values in the programs are adequately and proportionally representing the 'real' Indonesian society. This objective was achieved in chapter three by answering the following research questions:

- 4) Which social-cultural characteristics and cultural values are conveyed in Indonesian children's television programs?
- 5) To what extent are there changes over time in the representation of social-cultural characteristics and cultural values in Indonesian children's television programs?

Regarding media audiences, this study tries to strike a balance between the view on children as vulnerable recipients of media messages and children as empowered agents (see Buckingham, 2000; Valkenburg, 2004). On the one hand this study explores parents' and teachers' perspectives on children and media relations; on the other hand we believe that children are agents who choose to use certain media for gratifications purposes. Hence, the second objective of this study aims to get more insight into how Indonesian children have integrated

media into their everyday lives. The third objective of this study is to investigate Indonesian parents' and teachers' views on their children's media use.

The uses and gratifications theory was used to reach the second objective of this study. The theory focuses on why people use media and what they use them for. The audience is conceived of as active and assumed to be goal oriented. Over the years several typologies of gratifications have been derived from numerous research publications. For example, McQuail, Blumler, and Brown (as cited in McQuail, 2005, p. 425) categorized media-person interactions in four typologies: diversion (escape from routine or problems; emotional release), personal relationships (companionship; social utility), personal identity formation (self-reference; reality exploration; value reinforcement), and surveillance (forms of information seeking). *Description on how Indonesian children integrate media into their life* was obtained by answering the following set of research questions in chapter four:

- 6) What media equipment is available in children's homes in general, and in their bedroom more in particular?
- 7) Is there a pattern of children's media use (which medium they use, where they use it, and how they use it)?
- 8) What are children's motives for using media, including the gratifications provided by "new" and "old" media?
- 9) Do children's gender and socioeconomic backgrounds influence their media usage?

Sensitive to children's vulnerabilities, governments in several countries have issued media policies to protect children, for example by making it mandatory for television stations to display program ratings based on age or content. Parents and teachers are expected to be more involved in their children's media experiences, but how they do it depends on what they know about their children's media environment. For example, Dutch parents who are more concerned

about television effects—especially television-induced aggression and fear—tend to adopt a more restrictive mediation style than those who worry less, in the hope of minimizing the perceived, negative impact of television (Valkenburg et al., 1999). *Investigating the social reality of home media use from both parents' and children's perspectives* was taken care of in chapter five. The view of the parents will be compared to those of teachers. This leads us to the research questions below:

- 10) What are the parents' values concerning life in general, as well as their attitudes and concerns toward television and computers in particular? How are these influenced by educational attainment?
- 11) Do children perceive media use rules and media-related discussions at home any differently from their parents?
- 12) How does media availability in the common areas of the house or in the children's bedrooms relate to the time children spend with media? How do children use media differently from their parents?
- 13) What are the teachers' values concerning life in general, as well as their concerns and attitudes toward television and computers in particular? Do they match those of the parents?

## **1.7. Research methods**

In our research we used multiple methods. In the first phase - so as to provide a more in-depth picture of children's television since the beginning of the 1970s until the 2000s, which is part of the media production process - we used in-depth interviews with key stakeholders in Indonesian television, a content analysis of television listings from 1970 to 2009, and a desk review of the

relevant literature, including the assessment of television audience measurement results from Nielsen.

In the second phase, exploring more about media audiences, three surveys have been conducted: a parent survey (N = 462), a child survey (N = 589), and a teacher survey (N = 104). The fieldwork took place in March-April 2009. Combining these three data sources has created a richer perspective on family dynamics media-wise, with an emphasis on the ways the parents view their children's media use. The result of this phase of study will be presented in two chapters.

The third phase adopted systematic-quantitative content analysis to describe the children's media messages, focused on television. Purposive sampling was used in this study, including popular children's drama programs that were locally produced in the 1980s and the 2000s, which broadcast for more than a year.

### **1.8. Limitations and added value of this study**

Each part of this manuscript can be seen as a separate study because each has its own background, theoretical framework, concepts, research questions, findings, and (policy) implications. While this characteristic might be seen as a limitation, lacking an integrated view of the threefold perspective on the media industries, audiences, and content in Indonesia; it might also be the added value of this study in that each part provides a different piece of the media environment 'puzzle' in Indonesia.

This study focuses on Indonesian children's television industries over five decades, leaving aside the 'newer' media industries, such as Internet, electronic games, and mobile phones. Television continues to be a relevant study object as it was, and still is, the most prominent medium in children's lives in Indonesia. This study also focuses on children's

television content. The coding instrument used to explore children's television contents could be adapted to explore other media platforms in Indonesia. The survey-based evidence on the media audience aspect in this study is gathered in Jakarta. As the capital city, Jakarta offers by far the most saturated media environment for children, providing a picture of urban user profiles; hence generalizations of our results should be dealt with caution. This Jakarta-based audience study asks for more research into other, more rural, areas in Indonesia.

This study intends to provide more comprehensive data on the multiple relationships between various media platforms on the other hand and children as well as parents and teachers on the other. Furthermore, this study also proposes to explain the dynamic changes in children's television that are influenced by competition among television stations, advertising agencies, businesses, television networks, and pressure from civil society over five decades. Such a tripartite approach has not yet been carried out in Indonesia.

Each chapter in this dissertation has undergone a reviewing process by editors of international journals or conveners of conferences. Most parts, in the form of shortened articles, have been presented at national seminars and international conferences, thus contributing, at least to a certain extent, to popular and scholarly debate and to the general body of knowledge.

## **1.9. Organization of content**

This first chapter aims at explicating the interconnectedness of all chapters. The second chapter, entitled "Children's television in Indonesia: Broadcasting policy and the growth of an industry," will take the reader to the origins of Indonesian children's television, the format of programming, changes in availability over time, and the role of policy, focusing on the four entities of power in media: the government, the market, civil society, and the media themselves. In the third chapter,



we describe the social-cultural characteristics and cultural values over time on Indonesian children's television, as well as compare the 1980s with the 2000s. The fourth chapter, "Children's media use in Indonesia," will describe the media environment and ownership at home, the media use, and the gratifications sought. The fifth chapter will present the use of media by Indonesian children from a threefold perspectives: parents, children, and teachers. That chapter contains parental and teachers' values, concerns, and attitudes toward television and computer; parents' and children's views on media-use rules and media-related discussion; and media availability at home and time spent using media. Lastly, chapter sixth concludes this study, summarizing what we have learnt from our research, and how this newly acquired body of knowledge can be put to use as recommendations for media literacy initiatives in Indonesia.



## Chapter 2

### **CHILDREN’S TELEVISION IN INDONESIA: BROADCASTING POLICY AND THE GROWTH OF AN INDUSTRY\***

#### **2.1. Setting the scene**

With a population of over 220 million, Indonesia has the potential to become a very promising market for the TV industry. Ten commercial TV stations are broadcasting nationally, reaching more than 80% of the population, especially in urban areas. Meanwhile the country’s only public TV station –*TVRI*- is able to reach rural areas as well (TVRI, n.d.). Over 105 local TV stations have been established in the past ten years. We will use “national” to refer to the eleven TV stations broadcasting nationally,<sup>1</sup> as opposed to “local TV”, the private TV stations broadcasting locally.

National TV stations remain dominant in the market in spite of their small number when compared to local stations (11 vs. 105). The former takes up 98% share of the total television market, leaving only 2% for local stations. In order to maximize their audience share, some stations merged under the same network. According to Nielsen, in 2008 Media Nusantara Citra (MNC) owns RCTI, TPI, and GlobalTV, taking up 31.5% of the TV market share. TransCorp, owning TransTV and Trans7, has a 19.1% market share. TVOne and ANTV are owned by StarTV and the Bakrie Group, together representing 8.8% of the total TV market. This article will focus mainly on national TV stations, given their market dominance in Indonesia.

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\* A slightly different version of this chapter was published as: Hendriyani, Hollander, E., d’Haenens, L., & Beentjes, J.W.J. (2011). Children’s television in Indonesia: Broadcasting policy and the growth of an industry. *Journal of Children and Media*, 5 (1), 86 – 101. doi: 10.1080/17482798.2011.535404

<sup>1</sup> TVRI, RCTI, SCTV, TPI, Indosiar, ANTV, TVOne, MetroTV, TransTV, Trans7, and GlobalTV.

Nielsen data also showed that one out of five television viewers in Indonesia is a child, and children watch television for three hours per day on average. However, they do not exclusively watch children's television. The latter represented almost 10% of the total supply of national television schedules in Indonesia. "Children's television" here refers to programs targeted primarily at children and designed to attract primarily child viewers (Alexander, 2001, p. 495). In terms of program production, the TV industry in Indonesia divides children or young audiences into three groups to cater for: those who wear red-white, blue-white, and grey-white uniforms, referring to the colors of the school uniforms used in Indonesia: red-white for elementary school (age 5-11), blue-white for junior high school (age 12-14), and grey-white for senior high school (age 15-17). However, the industry uses Television Audience Measurement (TAM) data provided by Nielsen, which defines the age group ranging from 5 to 14 years of age for children, to measure audience responses toward programs. In this article, we will employ the age categorization used by Nielsen to define the young audience.

Starting from a normative media theory approach that explains how media systems should function in the context of a set of societal values (Hardy, 2008; McQuail, 2000, 2005; Yin, 2008), we will explore three aspects of children's television in Indonesia: its structure, its conduct, and its performance (see McQuail, 2005, p. 192). Structure refers to ownership, finances, the role of advertising, and relevant government regulation; conduct refers to program development and production; and performance refers to content, including diversity of content. These concepts have been used to assess the performance of the Indonesian press (Gazali, 2004; Kitley, 2000, 2003), and the Indonesian audiovisual media (Hollander, d'Haenens & Bardoel, 2009; Sen & Hill, 2007). For instance, Gazali (2004) and Hollander et al. (2009) analyze the interactions of four entities of power that have an impact on television performance in Indonesia: the government, the market (i.e. the consumer and advertising market), civil society, and the

media themselves. They conclude that most of commercial TV stations are back to “business as usual” after a short coalition with civil society right after the political reform of 1998-2000. It is fair to say that children’s television differs from this overall media trend in that commercial TV stations always treated it as business, before, during, and after the political reform.

## **2.2. Aims, scope, and methods**

This chapter explores the following research questions on children’s television in Indonesia over four decades (from 1970 until 2009):

RQ1: What changes occurred and what stayed the same regarding trends in programming of Indonesian children’s television during this period?

RQ2: At what point did government’s regulation and civil society’s pressure intervene to make a stance for children’s television or in fact, was such a point ever reached?

RQ3: What are the TV stations’ efforts to define and produce quality children’s programming in Indonesia?

In all, the present study aims at providing a more in-depth picture of children’s television in Indonesia.

The structure of children’s television is explored in the first two sections of this article; the conduct and performance will be presented in the third section. As McQuail (2005) regarded the historical context as the most fundamental source of normative expectation, we present an overview of Indonesia’s television history as a context for the development of children’s television in the first section of this article. The second section discusses the children’s television regulation in Indonesia as the outcome of interaction between the government, the market, the media, and children’s media advocates (who represent civil society) as the other sources of influence in the normative theory. The last section describes children’s television programming

and patterns of program production over the last four decades (1970s, 1980s, 1990s, and 2000s), referring to examples of children's television in each decade, which reflects the influences of both history and the four entities of power in media: the government, the media, the market, and civil society.

Quantitative and qualitative methods were used to obtain relevant evidence for the research questions on the table. Tapping the concept of 'structure', we interviewed TV station decision makers about their rationales for producing or scheduling children's programs, as well as the role of the advertising industry and government regulation in their deliberations. As to conduct, we asked about concrete efforts to develop and produce children's programs. Finally, concerning performance, we wondered whether diversity of content mattered, which quality criteria and ethical concerns, were believed to be important for children's programs.

In our search for the richest possible data, a purposeful sampling technique (Patton, 2002, p. 230-246) was used. In-depth interviews were conducted in September 2006 and from September 2007 until March 2008 with twelve key persons involved in the shaping of children's television in Indonesia, so as to get a better understanding of the changes over time. More concretely, we interviewed a member of the Indonesian Broadcasting Commission (period 2003-2007)<sup>2</sup> who was actively involved in the drafting of the first Broadcasting Code of Conduct and the Broadcast Program Standard of 2004, outlining in detail the rules television broadcasting in Indonesia should comply with. Furthermore, three children's program producers and two program managers from Trans7 and TVRI with the power to decide which programs should be broadcast for children were interviewed as well as the head of the Children's Media Development

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<sup>2</sup> Komisi Penyiaran Indonesia (KPI) is an independent regulatory body of the State that is given authority to manage the broadcasting system in Indonesia.

Foundation,<sup>3</sup> who has become a children's television advocate as of 1990. We also interviewed the director of the leading TV stations: TVRI, RCTI, SCTV, TransTV and Lativi (now TVOne) in an effort to obtain a more in-depth view of the dynamics in the children's television industry.

In addition, a secondary quantitative analysis was carried out on the archives of TV schedules of the first week of July between 1970 and 2009 from *Kompas* daily newspaper, *Tabloid Bintang Indonesia*, *Sinar Harapan* daily, and *Pelita Harapan* daily in order to identify the volume and patterns in children's television in Indonesia. This procedure allowed us to identify the origin of children's television (i.e., locally produced or imported), the format broadcast (cartoon or non-cartoon) as well as the amount of hours of children's television output weekly over the program grids. The analysis of the regulation in Indonesia focused on the Broadcasting Acts of 1997 and 2002 that made it mandatory for the broadcasting industry to provide protection and empowerment to the particular audience of children and youngsters. Finally, a review of the relevant literature based upon a variety of research reports and the assessment of television audience measurement results from Nielsen Media were carried out.

### **2.3. A quick glance at the Indonesian television landscape**

The history of television in Indonesia started with TVRI first broadcast in 1962. Owned by the State, TVRI was established for political reasons: to build Indonesia's image in an international context (i.e., broadcast the Asian Games, a sports competition among Asian countries) and to promote national integration. The government imported 10,000 television sets and placed these in strategic locations throughout Jakarta, the capital; so that people could watch the Asian Games live. According to Kitley (2000, p. 32), this action gave television the status of "an official voice

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<sup>3</sup> A foundation that actively advocates media education for children in Indonesia.

that was part of government's elaborate public relations apparatus put in place for the Asian Games." During the 1964-1967 period, TVRI broadcast for 3 hours per day on weekdays, 4 hours on Saturday, and only 2 hours on Sunday. Most of the programs were locally produced; such as music shows, piano recitals, or the president's speeches. TVRI also broadcast films that were borrowed from embassies in Jakarta.

In the 1970s changes in legal status brought TVRI to its highest level of prosperity and popularity among the audience. TVRI became a public corporation (*Perusahaan Umum*, abbreviated to *Perum*) under the Ministry of Information and the TVRI Foundation. TVRI was allowed to advertise in its programs, thus creating more revenues in addition to the income from government subsidy and the license fee. Less than 30% of the total amount of TVRI's programs were imported productions (mostly films from the United States). In the 1970s, TVRI became an entertainment agent rather than a political agent (Armando, 2006, p. 105). Although it still had a mission as the government's communication medium, it was given the freedom to broadcast any kind of program as long as it did not discredit government's activities (TVRI, n.d.).

This relative independence ended in 1981 when it was decided to ban advertising from TVRI. The main argument was that the advertisements – being too urban and too Western – might evoke unrealistically high expectations among the audience (Gazali, 2004, p. 58). The government restricted broadcasts of imported programs up to 20% of the total program schedule (Armando, 2006, p. 115). Losing its biggest private source of income, TVRI became thus more dependent on the government in terms of financing. The government gained more control over the content of TVRI's programs which focused more on national development issues.



### **2.3.1. The first wave of commercial television**

During the 1980s, TVRI started to lose its audience due to a lack of program variety, even though the potential audience for television had increased tremendously. According to BPS (Biro Pusat Statistik – Statistics office), there were only 12,931 TV sets in Indonesia in 1970. That number had increased to 7.6 million sets in 1990 (Gazali, 2004, p. 54).<sup>4</sup> During that period Indonesia's growing economy led to the industry clamoring for more advertising space directed at eager consumers of the new rising middle classes.<sup>5</sup>

As a result of pressure from the business industry, the government issued a license for the country's first commercial TV station in 1987, RCTI (Rajawali Citra Televisi Indonesia), which went on the air in 1989 as pay-TV. However, after 1991 RCTI became free-to-air, which ended the monopoly of TVRI. Within two years, another four commercial TV stations started broadcasting nationally: SCTV (Surya Citra Televisi), Indosiar, ANTV, and TPI (Televisi Pendidikan Indonesia). All these commercial stations are owned by individuals close to former President Suharto's inner circle (e.g., sons, daughters, and stepbrother).

The competition between TV stations created a highly dynamic television industry in the 1990s which had as its main goal to access audiences and advertising revenues. The number of TV set owners had increased to 20 million sets in 1997 (Gazali, 2004, p. 54), almost three times the number of TV sets in 1990, a very large potential business market. In this period "commercial

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<sup>4</sup> According to Nielsen Media one television set in a household is watched by on average five people; in those days 7.6 million sets would mean a potential audience of 38 million or about 20% of Indonesia's population.

<sup>5</sup> The economic boom in Asia since the 1980s has created a "new middle class" in Indonesia, "referring to well-educated, affluent urbanites, with structural occupation ranging widely from the petty bourgeoisie to intellectuals, artist, middle ranking bureaucrats, and managerial or technical professionals" (Heryanto, 1999, p. 164).

television began to re-image its audience, distancing itself from the unitary construct of the New Order cultural project and addressing its audience in terms of commercial demographics”, as Kitley (2003, p. 103) pointed out.

Although the government banned commercial stations from producing their own news programs (TVRI still had the monopoly of news programs), the commercial TV stations found other ways to attract viewers. They broadcast soap operas, drama series, sitcoms, and ‘soft news’ which “drew away audiences from the state-owned TVRI” (Hollander, d’Haenens & Bardoel, 2009). They also imported some well-known series from the US such as *Growing Pains*, *X-files*, *Ally McBeal*, and *Beverly Hills 90210*. Broadcasting almost 24 hours per day, the TV industry received more than 450 million US dollars per year from advertising in the 1990s, no less than 50% of the total media spending (Persatuan Perusahaan Periklanan Indonesia [PPPI], 2003).

In 1998 the Indonesian TV industry was hit hard by the economic crisis, the same crisis that forced President Suharto to resign in May 1998 after 32 years in power. National TV stations had to reduce broadcasting time and import fewer programs due to the decreased value of the Indonesian currency. They began to produce their own soap operas, variety shows, quizzes, and newscasts in order to be more economical. The industry managed to survive the crisis.

### **2.3.2. The second wave of commercial television**

After the year 2000, another five national commercial stations entered the scene: MetroTV, GlobalTV, TransTV, TV7, and Lativi. The owners of this second wave of TV stations came from different backgrounds, compared to the first wave, as none were closely related to the President. For example, TransTV is owned by Chairul Tanjung, who focuses on banking, retail, restaurants, and resorts. In 2006, TransTV took ownership of TV7 and changed its name to Trans7 after the acquisition. Lativi, previously owned by Latief Corporation, was bought by the Bakrie Group, a

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family corporation focusing on property, finance consultancy, and telecommunication. The group already owned ANTV. Later in 2006, Rupert Murdoch bought some shares in ANTV and Lativi, changing the television business in Indonesia that was traditionally owned by “local” players. In 2008, Lativi changed its name into TVOne.

In the same period, the status of TVRI changed from a state-owned station into a public television station. Now TVRI had to compete with other TV stations to gain advertising income, which proved difficult with its mere 1% of television share.<sup>6</sup> Notwithstanding its 23 relay stations across the archipelago and its claimed degree of independence from the Government (Hollander, et al., 2009), TVRI had a hard time changing its image from a government agent to a public service broadcaster.

Surveying the history of the TV industry in Indonesia in the past decades, market processes have shown their power by making the government change its policy, and influence the development of commercial television. Since then, the television business has grown enormously: from 474 million US\$ of advertising revenues per year in 1999 to 2.2 billion US\$ per year in 2007 (PPPI, 2008).<sup>7</sup> Aside from the fact that there are now eleven national television stations with a similar primary programming schedule, except for MetroTV and TVOne who focus on news, the competition among stations also intensified in the 2000s because more than 105 local TV stations established themselves.

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<sup>6</sup> Television shares are measured by Nielsen Media in ten big cities in Indonesia: Jakarta (majority of the respondents), Bandung, Surabaya, Semarang, Medan, Makasar, Yogyakarta, Denpasar, Palembang, and Banjarmasin. Jakarta suffers bad reception quality of TVRI programs because of the position of the antennas. Although many stations, including TVRI, considered that data of TV shares are unreliable, the stations and advertising agencies continue to use them because alternative data are not available.

<sup>7</sup> Data are available in rupiah (Indonesian currency) then converted into US dollar, see <http://www.oanda.com/currency/converter/>

#### **2.4. Children's television regulation in Indonesia**

During the New Order period (1965-1998), broadcasting activities were carried out without any law, only by “an ad hoc series of ministerial, and more occasionally, presidential decrees” (Kitley, 2003, p. 100). The pressure on the government for a broadcasting act only got stronger after the commercial stations entered the business. Concerns about quality and quantity of children's television were raised by television advocates in seminars, research publications, and lobbies by organizations to the government since commercial television programmers were permitted to broadcast nationally. A wide debate took place, with the media and the market on one side and civil society on the other side. Civil society kept questioning the uncertainty of TVRI's status (whether it should become public television or not), the controversy regarding the ownership of commercial TV stations, and the demand from television advocates to control the quality of television programs (i.e., sex and violence content as well as the lack of educational and children's programs (Kitley, 2000, p. 306-312). On the other side, the media and the market tried to lobby the government to maintain the status quo. In 1996, in order to prove that they could achieve quality through self censorship, the commercial television stations created the Forum for Communication and Coordination of Television (FKKT). FKKT agreed to reduce the number of programs with sexual and violent content, to (self) regulate advertisements and music video clips that did “not fit with Indonesian culture and religious beliefs”, and to broadcast more locally produced programs (“Enam stasiun,” 1996). Finally, the government issued the Broadcasting Act of 1997.

This law created an opportunity for change in children's television in Indonesia because it explicitly stated two points. First, broadcast content should provide protection and empowerment to the particular audience of children and youth by broadcasting programs in a

particular time slot (Article 32, point 5). Second, commercial advertising content for children should consider and meet the broadcasting standard for children (Article 42, point 6). The Act also stated that the government should establish an independent body within the Ministry of Information that has to determine the standard.

The government never issued the broadcasting regulations that would put the Act into effect, however. De facto, the stations could broadcast children's programs at any time, a broadcasting standard for children's programs was never issued, and an independent body was never established. A children's television advocate analyzed the failure of the enforcement of the Act as proof of the assumption that the government (e.g., the Ministry of Information) did not provide protection to the children because it yielded to the pressure of commercial station owners who made a lot of profit with children's programs (personal communication, March 14, 2009).

The political reform in 1998, which started with the resignation of President Suharto, changed the face of the television business in Indonesia. The Broadcasting Law 1997 was abandoned. When in 2000 the Abdurrachman Wahid Government dissolved the Ministry of Information, which held control over broadcasting, the unregulated system of television broadcast was prolonged. Later, in 2001, the Ministry was reestablished as the Ministry of Communication and Information.

Another opportunity for change appeared in 2002, when the government issued Law No. 32 concerning broadcasting (Broadcasting Act of 2002). Inspired by the Reform movement, the law provided a legal foundation for the establishment of the Indonesia Broadcasting Commission, (Komisi Penyiaran Indonesia [KPI]) which has the task of controlling the broadcasting system in Indonesia, such as the frequency of television broadcasts, the ownership of the television stations, the establishment of local television stations, and the quality of television programs.

Similar to the Broadcasting Act of 1997, the Broadcasting Act of 2002 also made explicit the responsibility of television stations to empower the particular audience of children and youth, by broadcasting programs on a proper time (even though the proper time slot was not mentioned in the law) and establishing a program classification depending on the content. It also stated that TV stations should meet a broadcasting standard for children's programs, implying that the KPI has to compile a special broadcast standard for children's programs.

KPI was formed in 2003. In the same year, the commercial stations formed the Indonesian Television Broadcasting Association (Asosiasi Televisi Swasta Indonesia [ATVSI]) and published their code of ethics which stressed their ability to regulate themselves. The Code mentions children's television in two instances: (1) members of ATVSI will have an internal censor for their program and advertising output in an effort to prevent damage from occurring to children, and (2) members of ATVSI see to it that children's broadcasts bring added value to children's development. The Association refused to comply with the Broadcasting Code of Conduct (Pedoman Perilaku Penyiaran [P3]) and the Broadcast Program Standard (Standar Program Siaran [SPS]) that was issued by KPI in 2004, saying that it was invalid since it was only a decree and not a regulation. The Association requested a judicial review from the Supreme Court and won the case, KPI had to withdraw the decree.

For children's television advocates, the P3-SPS of 2004 was a step forward in their efforts to protect children from television content, but it also showed the compromise between the government, the media, and the market. KPI rejected the proposal of a broadcasting standard for children's programs, stating that the standard was already included in P3-SPS of 2004. "Several points in the draft of P3-SPS 2004 vanished when it was issued, for example the child-viewing hours, the classification for preschool children (2-5 year-olds), and the absence of advertisements in children's programs," recalled our informant, the children's media advocate

(personal communication, March 13, 2009). The decree sketched the contours of violent and sexual content, launched a classification system of children's (Anak [A]) programs as programs for audiences below the age of 12 and teen programs (Remaja [R]) as programs for audiences aged 12 to 18. P3-SPS of 2004 also clearly stated that the maximum duration of advertising during children's programming is 20% of the total program duration.

KPI revised the decree of P3-SPS of 2004 and issued the Broadcast Program Standard (SPS) of 2007. This time the legal status of the standard was valid and the media had to comply with it. Children's television advocates considered that the standard of 2007 was not any better than the previous one; the new standard even omitted the quota of advertisement in children's programs.

Referring to Australia's Children's Television Standard (CTS) of 2005 as a benchmark for successfully regulating children's television, children's television advocates suggested that KPI revise some points in the SPS 2007. First, they hoped to differentiate between children's (C) programs (i.e., people younger than 14) and preschool (P) programs (i.e., children who have not yet started school). Second, they aimed to limit the broadcast time for C Programs and P programs. Third, they requested detailed rules on advertisements in C and P programs, as to the duration, the presentation, the type of advertising and the endorser in the advertising. In fact, a large part of the Australia's CTS of 2005 (and 2009) regulates advertising in C and P programs. The last point is to endorse the effort to produce high quality locally produced children's television by setting the minimum quota of locally produced children's programs (Head of Children's Media Development Foundation, personal communication, March 13, 2009). None of these points was taken up by KPI when the latest version of SPS was released in December 2009.

Moreover, KPI cannot sanction any violation given the different interpretations of the Broadcasting Act of 2002 concerning the authority to sanction; either KPI or the Ministry of

Communication and Information. This confusion was beneficial to the television industry. Broadcasters are safe as long as things do not get out of hand or provoke public protest, as happened in 2006 when thirteen children were injured (or died) in several regions throughout Indonesia because they imitated the so-called 'SmackDown' fighting style with their friends or siblings. *SmackDown!* was a wrestling program from the US, broadcast by Lativi almost every day at 09.00 pm. Although it was broadcast late in the evening, it was very popular among children, endorsed by the video game format. The incident provoked such public pressure that Lativi was forced to cancel the program ("Lativi dikenai sanksi," 2006). Regardless of this case, the regulation on children's television in Indonesia is more favorable to the media and the market, civil society has not much say in it.

## **2.5. Patterns of children's television programs and production over four decades**

The lack of regulation of children's programs has given rise to the need for TV stations to exercise self regulation. This laissez-faire policy has certainly had a positive impact on the production of children's television output in Indonesia. Analysis of television schedules over the decades revealed that the production of children's television gradually increased, along with the development of the broadcasting industry in Indonesia. By way of an example, Nielsen Media released data showing that from 2006 until 2008 children's programs generated 6% of the total program revenues, which is more than the revenues of sport programs.

In the first decade of television broadcasting in Indonesia, the 1960s, TVRI as the only television station did not provide children's programs. Television was a luxury which audiences could access in a collective environment such as community centers or government offices.

When children's television programs in the United States were already synonymous with cartoons (Alexander, 2001, p. 496), children's television in Indonesia did not even exist.



### 2.5.1. The 1970s, the start of children's television

With the number of TV set owners increasing in the 1970s, watching television became a more integrated part of family life in Indonesia. TVRI broadcast children's programs between 06.00-07.00 pm on weekdays and in the morning on Sundays.<sup>8</sup> The average duration of children's television in the 1970s was 6.8 hours per week (see Table 2.1). Although the output fluctuated over the years, more than half of the programs were locally produced, mostly consisting of musical or educational programs such as singing competitions, dancing performances, or language learning (English, German, Indonesian, and others). Most of the import came from the United States, consistent with the origin of programs for older audiences. All of the import was entertainment such as *Popeye the Sailor Man*, *Woody Woodpecker Show*, *Bozo the Clown* and *Disney movies*, but the majority of children's television was non-cartoon.

Table 2.1. Children's television output (in hours per week, type and origin during four decades)

Decade	Average number of hours per week	Type (%)		Production (%)	
		Cartoon	Non-cartoon	Indonesia	Import
1970-1979*	6.8	25	75	63	37
1980-1989*	6.6	8	92	86	14
1990-1999**	34.6	37	63	45	55
2000-2009***	137.7	73	27	18	82

Note. \*Data were available for 6 years. \*\*Data were available for every year.

\*\*\*Data were available for 9 years.

A TVRI production manager, whom we interviewed, explained that in the 1970s TVRI children's programs were very popular. TVRI received a lot of positive appraisal from the audience, especially for its in-house productions such as *Mari Menyanyi* (Let's Sing), *Lagu*

<sup>8</sup> In Indonesia schooldays are from Monday until Saturday.

*Pilihanku* (My Chosen Songs), and *Taman Kanak-Kanak* (Kindergarten). He recalled: “It was simple. We produced a kind of variety show for children: singing, dancing, playing in one show. We had budget to do that and we didn’t have a competitor” (personal communication, January 27, 2007).

The 1970s turned out to be the decade in which TVRI started to broadcast children’s programs regularly with enough money to buy import as well as to produce in-house. The media and the government controlled children’s television in this decade.

### **2.5.2. The 1980s, everybody loves Unyil**

Because of the government control, children's television during the 1980s was mostly locally produced (see Table 2.1). Non-cartoon programs – such as children’s drama, drawing, singing competitions, music and dance performances, and educational programs – dominated children's television in those years. The duration of each program was usually 25-30 minutes, broadcast between 4.30-6.00 pm, earlier than the time slot during the 1970s which started at 6.00 pm. On Sundays, children's television was broadcast in the morning and in the afternoon. The average amount of children's television in this decade was 6.6 hours a week.

In the 1980s, children’s television had to be presented through an entertainment-educational format. Singhal and Rogers define entertainment-education as the process of purposely designing and implementing a media message to both entertain and educate in order to increase audience’s members’ knowledge about an educational issue, create favorable attitudes, and change blatant behavior (cited in Rice & Atkin, 2001, p. 343). Repelita IV, a five year economic development plan (1984-1988), even stated that children’s programs such as *Si Unyil* should be used to socialize Pancasila values among the young generation. Pancasila is the state ideology, referring to the five (*panca*) following principles (*sila*): belief in one and only God, just

and civilized humanity, the unity of Indonesia, democracy guided by inner wisdom in the unanimity arising from deliberations amongst representatives of the people, and social justice for the whole of the people of Indonesia.

Kitley (1999, p. 129) argued that “in the politics of state television, so-called children's television becomes part of the machinery of the state hegemony.” *Si Unyil* (the boy Unyil), for instance, was the most popular puppet series, broadcast weekly from 1981 until 1993. The program targeted at children as well as their parents talked about a variety of issues high on the government agenda such as nationalism, patriotism, health, family planning, environment, tourism, including general elections. The challenge for the producer was to deliver these politically correct messages to the children in a hidden way. The producer also had to consider the visualization, the choice of character and the puppets' design. Despite of the audience's demand for their appearances, the unsympathetic characters, such as the short tempered Pak Raden and the lazy Pak Ogah, should not be shown too often. Suyadi (1991, p. 1), the Production Director of *Si Unyil*, stated the following: “When we showed a fight between schoolboys on the screen, protests would come from mothers who thought that it might incite the children to imitate it, to hit someone's head is not ethical, good people ought not to smoke, etc.”

Even though the weekly average amount of programming remained similar to the 1970s, government policy made its mark in the proportion of locally produced and imported programs, which should be 80% to 20% respectively (Armando, 2006, p. 115). Creativity in producing children's programs showed in the popularity of *Si Unyil*, a puppet character that captured the hearts of all Indonesian children. This program's popularity would be used later in the 2000s by Trans7 for their children's encyclopedia programs. So, even with a lower budget than during the previous decade, TVRI managed to capture its young audience with its in-house productions.

### **2.5.3. The 1990s, the more the merrier**

The competition among TV stations in the 1990s changed the face of children's television in Indonesia. Six national TV stations competing with one another, all broadcast children's programs because they aimed at families as their market, especially TPI which was granted a license as an educational television station. But in the early 1990s, the budget for children's programs of commercial TV stations, even for TPI, was limited. The management did not see children's programs as revenue gaining because of the lack of advertising; instead children's television was seen as a cheap way to fill the weekly schedules. Commercial TV stations preferred to broadcast imported children's programs (from US or Japan) because they were cheaper than local productions. By way of comparison, the average cost of a locally produced soap opera was US\$ 11,100 per episode of 30 minutes while the average cost to broadcast a Walt Disney cartoon film was only US\$ 1,350 per episode at the most (Center for Child Information and Policy Studies [CCIPS], 2002).

During TVRI's monopoly children's television was only broadcast between 04.30-06.00 pm, the commercial stations extended the time slot in the 1990s (i.e., between 01.00-06.00 pm on weekdays and between 7.30-9.30 am on Sundays). However, children's television kept increasing from 1991 until 1997, from 33 hours to 57 hours per week. Due to Indonesia's economic crisis and political reform, the duration of children's television dropped drastically to 11 hours per week in 1998 but increased to 26.8 hours in the next year. In general, children's television presence increased tremendously during this decade; with an average number of 34.6 hours per week (see Table 2.1). *Sesame Street*, *Tiny Toones*, *Disney* movies and *Doraemon* were examples of children's television in this period. *Doraemon*, broadcast by RCTI, became children's number one program for several years since its first broadcast in 1991, and is still on air every Sunday

morning at 8.00 am. The high rating of *Doraemon* inspired other stations to broadcast more children's programs. At the same time, advertising agencies realized that children have "pester power" or the power to influence (middle class) parents' decisions to buy household supplies, which explains the many advertisements inserted in children's TV programs.

Although import started to dominate children's television, non-cartoons were still higher in number compared to cartoons (see Table 2.1). However, some TV stations still tried to produce their own children's programs. SCTV broadcast a television magazine program, *Krucil (Kru Cilik - Young Crew)*, that involved children as reporters. RCTI also had a film series, *Sahabat Pilihan (Chosen Best Friend)* telling stories about friendship between two children from different economic backgrounds. TPI produced *Si Komo*, a dinosaur doll character. TV stations still tried to use an entertainment-educational format, with more emphasis on the entertainment side because they had to maintain their market. "We want to teach children some virtues but if we use direct education, it won't be attractive. It must be entertaining," explained our informant who worked for RCTI for years before becoming Head of Programming at Global TV (personal communication, February 6, 2007). Given the harsh competition on the Indonesian television market, commercial stations tried hard to get young audience's attention in order not to lose advertising to their competitors.

The 1990s witnessed huge changes in children's television in Indonesia. Commercial stations played a big role in children's television and overshadowed TVRI after two decades of monopoly. The TV industry realized that it could make money out of children's television and really took advantage of that. The number of programs, as well as the duration of children's television, increased sharply compared to the previous decade, giving audiences more options than before. Imported programs rivaled local productions, regardless of government regulation stipulating that TV stations should broadcast local programs at least 60% of the total broadcasting

time.<sup>9</sup> Still, commercial stations confirmed to make efforts to produce good quality children's programs. The proportion of cartoon and non-cartoon programs also changed, in that their number was almost equal during this decade.

#### **2.5.4. The invasion of cartoons as of 2000**

Four new commercial stations entered the TV business in the 2000s. They broadcast 24 hours a day, providing more time slots for children's programs. In 2001 the earliest children's program started at 6.30 am and the latest program ended at 7.00 pm. In 2009 the earliest show started at 4.30 am and the latest ended at 8.00 pm. The average amount of children's television in the 2000s reached 137.7 hours per week (see Table 2.1). Children were granted a lot of choice at every hour of the day; and cartoon programs especially dominated children's television. Imported programs outnumbered the locally produced programs.

Every TV station increased the number of children's programs in this decade (see Table 2.2). Lativi, the new kid on the block, tried to grab the children's television market through cooperation with the Nickelodeon Network (from 2004 until 2005). Due to financial problems, they lost the cooperation with the Network to Global TV, which dominated children's television between 2006 and 2009. When it was first established in 2005, Global aimed at a teenage audience by cooperating with MTV. But then it realized that "it is difficult to maintain youth audiences' loyalty, and their number is also small" as explained by Global TV's Head of Programming (personal communication, February 6, 2007). Hence, Global TV changed its strategy by expanding its audience segmentation to children, teenagers and families. Global uses

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<sup>9</sup> The Broadcasting Act of 2002 chapter IV.

the share revenue method in terms of MTV and Nickelodeon programs, so they don't have to spend money to buy or produce programs.

Table 2.2. Average output of children's television on all stations (in hours per week)

TV Station	1970-1979	1980-1989	1990-1999	2000-2009	Ownership
TVRI	6.8	6.6	6.1	6.2	Public TV
RCTI			6.9	13.8	National Private
TPI			12.5	15.2	National Private
SCTV			7.5	12.8	National Private
Anteve			4.2	16.8	National & Foreign Private
Indosiar			7.8	13.9	National Private
TransTV*				7.5	National Private
TV7 / Trans 7				25.4	National Private
Lativi / TV One*				24.1	National & Foreign Private
GlobalTV				43.1	National Private

Note. \*TransTV and TV One stopped broadcasting children's programs as of 2009.

TV7 (then Trans7) had a different experience. It produced some children's drama when it first started, but *Captain Tsubasa*, an imported cartoon program, was the one proving that a children's program could be profitable. After that, TV7 tried to produce different genres of children's television: feature series, unlike other television stations that only broadcast drama, soap operas, films, cartoons and variety shows aimed at children. *Bolang (Bocah Petualang- Adventurer Kids)* became the most popular children's program of Trans7, portraying children's daily activities in rural areas in Indonesia. Trans7 also produced *Laptop Si Unyil*, using the most famous character from the 1980s. "The mothers already knew *Si Unyil*, so they watched the

program for nostalgic reasons with their children. We designed the program as a children's encyclopedia," explained a program developer of Trans 7 (personal communication, March 19, 2007). The latter also explained to us that Trans7 intends to produce more children's television in the years ahead because it is cheaper to produce than to buy imported programs. The case of *Bolang* and *Laptop si Unyil* in Trans7 is extraordinary because the two programs are produced by the news department, not the production department. TV stations have no special requirements for their in-house production teams. "The only criterion is that you have to be able to work with children if you want to join children's programs production," (a producer of *Bolang*, personal communication, March 15, 2008). But still, they have some shared ethical concerns for their productions, including: not showing violence or inappropriate scenes such as dead animals after being hunted down or naked children (e.g., while swimming).

We were not able to collect complete information on how much profit TV stations make on children's television. By way of illustration, the production of *Si Bolang* has cost Trans7 US\$ 1,580 per half hour episode, to be broadcast with 10 minutes of advertising, excluding the sponsorship and merchandising revenues (personal communication with a producer of *Si Bolang*, March 15, 2008). Global TV only has to spend broadcast cost because of the share revenue method it has used for popular Nickelodeon's programs such as *Avatar the Legend of Aang* and *SpongeBob Square Pants*, both of which figure on the list of top ten children's programs. Nielsen Media found that children's television received 6% of total television advertising revenue from 2007 until 2008, equal to US\$ 120-144 millions, more than the revenue of sport programs. Given the pattern that the average duration of children's television per week in the present decade increased by 400% compared to the previous decade, and seeing that children's television is available all day long, from early morning to late evening, on virtually all channels, it seems fair to assume that children's television in Indonesia is profitable enough for the TV stations.



Today, the market logic has become the dominant power in the performance and conduct rationales for scheduling children's television in Indonesia. The majority of children's television output today consists of import (82 %). In general, the stations prefer to buy imported productions to fill their time slots, especially with successful films or cartoons from big networks like Nickelodeon or Warner. Children's feature series become popular in this decade, but cannot overrule cartoons, which dominate children's television for the first time in children's television history in Indonesia, a phenomenon observed in the US or Europe decades before (Alexander, 2001, p. 496). So far the government has not said much about this situation, neither facilitating nor controlling, while civil society has not influenced this situation at all.

## **2.6. Conclusions**

Analysis of the structure of children's television in Indonesia, in terms of its history and regulation, illustrates the lack of a prominent government role in the establishment and development of television in general and children's television in particular. The overview presented here shows quite clearly that regulations have not been able to keep pace with the changes in children's television in Indonesia. The last four decades were characterized by a steady increase in children's television, especially after the establishment of commercial stations. Children's television soon became a profitable industry, leading to tight competition over young audiences among commercial stations. As to the diversity of the children's television output, programs with entertainment-education content outnumbered cartoons until the year 2000. After the 1990s cartoons with only entertainment value became synonymous with children's television and really dominated children's television after the year 2000.

The conduct of children's television in Indonesia, in terms of developing and producing children's programs, also changed over time. During the TVRI monopoly era, locally produced

children's television outnumbered the imported programs, especially in the 1980s, when the government demanded TVRI to produce a minimum of 80% of its broadcasting output. More imported programs were broadcast by commercial stations in the 1990s and the 2000s, first because they were cheaper but then also because they were profitable. Hence, nowadays imported programs dominate children's television in Indonesia. Unfortunately every station seems to have a similar kind of program supply in light of the mimicry strategy adopted by the television stations, especially after a 'new' program receives high ratings and generated considerable advertising revenue.

In the commercial television era in Indonesia, civil society appears to have lost its voice in the conduct and performance of children's television. It could influence children's television if it was able to build a coalition and put public pressure on the government (i.e., through KPI and the Ministry of Communication and Information) resulting in the revision of the Broadcasting Act of 2002. Put into practice, the Act of 2002 (i.e. stating that commercial television stations should put their local network station system in place, authorizing each commercial actor to produce 10% local output) could certainly have been a vector for change. But so far this has not been the case, and as long as the government is not going to use its authority to endorse locally produced children's television, the dominance of imported children's programs will persist. Moreover, the amount and variation of children's television as well as the proportion of locally produced and imported children's programs will remain unaffected. In general, the stations considered children's programs as "difficult to produce" and "easier to import (e.g., from the Jakarta station)". To conclude, further government intervention is needed to boost local talent and production pools, but this may very well be an unrealistic prospect in the Indonesian context.

### **Chapter 3**

## **CHANGES IN CULTURAL REPRESENTATIONS ON INDONESIAN CHILDREN'S TELEVISION FROM THE 1980s TO THE 2000s\***

### **3.1. Setting the scene**

Television continues to be the most important medium for children in Indonesia's urban areas (Nielsen, 2011). Collecting people meter data from ten big cities in Indonesia, Nielsen found fluctuations in children's (aged 5-14) average time spent on television: from 4 hours in 2000 to 4.5 hours in 2005 and back to 4 hours in 2010. The consumption and prominence of television in Indonesian children's lives is similar to Europe and the United States since the last decade (see Beentjes, Koolstra, Marseile, & van der Voort, 2001, p. 95; D'Arma & Steemers, 2009, p. 79; Roberts, Foehr, & Rideout, 2005, p. 37). Having dinner, doing homework, playing with siblings, even sleeping in front of the television set are common scenes in many households (Hendriyani, Hollander, d'Haenens, & Beentjes, 2012), confirming what Gerbner and Gross (1976, p. 176) pointed out earlier: "With its virtually unlimited access from cradle to grave, television both precedes reading and, increasingly, pre-empts it. Television is the first centralized cultural influence to permeate both the initial and final years of life – as well as the years between."

Children's television use is supported by the abundant amount of television programs targeted at children below 15, constituting 30% of the 237 million inhabitants of Indonesia. According to Hendriyani, Hollander, d'Haenens, and Beentjes (2011), the average supply of children's television in the 2000s amounted to 137.7 hours per week, broadcast by 10 national

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\* This chapter has been submitted for publication. An earlier version of this chapter has been presented at the Indonesia International Conference on Communication 2012, 5 December, Jakarta, Indonesia.

commercial television stations and one public television station. The number increased from an average duration of 6.8 hours per week in the 1970s, over 6.6 hours a week in the 1980s, to 34.6 hours per week in the 1990s. Our own desk research of the TV schedules of the first week of July between 1970 and 2009 revealed that children's television is far from a single genre (see Table 3.1). In the 1970s and 1980s, variety shows/music, school lesson (e.g., *English Lesson*) and storytelling/drama programs dominated the television screens. Most of the programs were locally produced, especially in the 1980s, because of the ban on advertising on television during that decade. The best known program in the 1980s was "Si Unyil" (the boy Unyil) which conveyed numbers of issues high on the government agenda such as nationalism or tourism (Kitley, 1999).

As of the 1990s, imported programs dominated the television screens; reaching 81% of the total supply in the 2000s (see Table 3.1). The number of cartoons increased tremendously in the 2000s while drama programs were mainly local productions. The lack of regulation to endorse local children's TV production contributed to the low proportion of locally produced and imported children's programs, especially because the TV industry considered children's programs as 'difficult-to-produce' (Hendriyani et al., 2011).

The study presented below investigates which image of society can be seen in television programs directed at children in Indonesia. The idea that television's message patterns reflect underlying cultural values in society started with the Cultural Indicators project, one of the milestones in communication research in the US (Shanahan, 2004, p. 277). This message-system analysis research has inspired numerous researchers throughout the world to find out what kind of cultural socialization television conveys to its audiences (e.g., Emons, 2011; Gerbner, Gross, Jackson-Beeck, Jeffries-Fox, & Signorielli, 1978; Gerbner, Gross, Signorielli, & Morgan, 1980; Kang, 1992; Shanahan, 2004).

Table 3.1. Composition of children's television genre per decade and percentage of local production

Decade	Genre of the program							Total	
	Cartoon	Drama	Variety show/ Music	School lesson	Feature/ doc/news	Talent search /quiz	Reality show		
1970s <sup>a</sup>	Number	19	13	22	15	0	2	0	71
	% within decade	26.8	18.3	31.0	21.1	0	2.8	0	100
	% local within genre	0	46.2	95.5	100	0	100	0	62.0
1980s <sup>b</sup>	Number	7	18	26	14	5	10	0	80
	% within decade	8.8	22.5	32.5	17.5	6.3	12.5	0	100
	% local within genre	14.3	77.8	100	100	40.0	100	0	83.8
1990s <sup>c</sup>	Number	240.0	94	58	106	52	35	0	585
	% within decade	41.0	16.1	9.9	18.1	8.9	6.0	0	100
	% local within genre	0.8	23.4	98.3	100	71.2	88.6	0	44.0
2000s <sup>c</sup>	Number	1284	329	73	18	108	59	19	1890
	% within decade	67.9	17.4	3.9	1.0	5.7	2.6	1.0	100
	% local within genre	0.2	35.8	92.2	94.4	94.5	80.4	47.4	19.0

Source: Our own desk research of the TV schedules of the first week of July between 1970 and 2009. The data is slightly different with Table 2.1 due to data cleaning for repeating title of programs. <sup>a</sup>Data were available for 6 years. <sup>b</sup>Data were available for 7 years. <sup>c</sup>Data were available for every year.

Most of this research focused on television drama, as stated by Gerbner et al. (1978, p. 178), “Television drama is the heart of that process because it offers the most diverse audiences a common and stable pattern of ‘facts’ about life and the world.”

Gerbner et al. (1980) found that in contrast to the distribution of age groups in the US population, more than half of television’s dramatic population was between 25 and 45 years old. Television under-represented both young and old people compared to the real life population: individuals under 18, representing 30% of the general population, made up only 8% of the fictional population; and men outnumbered women about three to one. Signorielli and Bacue (1999) found that over 30 years (1967-1998) visible improvements were made; more women were presented in US television as employed outside the home and, the percentage of women cast in more prestigious occupations increased considerably.

The adaptation of the Cultural Indicators project in several countries showed that every country’s television system reflects the historical, political, social, economic, and cultural context within which it has developed (see Bouwman, 1987; Emons, 2011; Furnham, Mak, & Tanidjojo, 2000; Kang, 1992; Shanahan, 2004; Signorielli & Kahlenberg, 2001). Kang (1992) found that Korean television drama seemed to reinforce traditional values, beliefs, and behaviors as far as gender-roles and women’s status were concerned. Emons’s (2011) longitudinal research on Dutch fiction programs from 1980-2005 concluded that there were changes over time concerning processes of individualization, but that these changes were different for each social-cultural domain (i.e., family, religion, gender, and violence). For example, the proportion of married main characters decreased, and ‘non-traditional’ civil statuses (i.e., singles, divorcees, unmarried couples) increased. Nevertheless, Dutch programs gave a somewhat more non-traditional portrayal of the family, showed less gender stereotypes, and portrayed less violence than US programs.

### **3.2. Aims, scope and theoretical framework**

Research on cultural indicators showed that cultural representation in television drama differed over time, providing a distorted reflection of real society as the context of television. This article seeks to answer the following research questions:

RQ1: Which social-cultural characteristics and which cultural values are conveyed in Indonesian children's television programs?

RQ2: To what extent are there changes over time in the representation of social-cultural characteristics and cultural values in Indonesian children's television programs?

This research focuses on longitudinal, fictional, narrative with storyline or drama, locally produced programs (i.e., serials or soap operas); other genres of programs are excluded. The focus is on the 1980s and 2000s because such programs thrive in those decades (see Table 3.1).

Our theoretical framework for the analysis of social-cultural characteristics and values in television programs is based on the work of Gerbner and associates on the analysis of message system, and the work of Hostede and Schwartz on values. According to Gerbner, there are four dimensions of message system analysis: existence, priorities, values, and relationships. The assumption about existence deals with the question 'What is?', priorities refer to 'What is important?', values question 'What is right or wrong, good or bad?', while relationships figure out 'What is related to what, and how?' (Gerbner, 1970, p. 72-73). This research focuses on the first dimension, *existence*, exploring what is available (referred to) in public message systems at all, how frequently, and in what proportions. Gerbner stressed that "a mass-produced message system is the result of institutional processes selecting some things to be brought to public attention and ignoring or rejecting others" (1970, p. 73). Measuring 'existence' means measuring the attention paid by an (television) institution to the presence and distribution of subjects, topics,

and themes. Message system analysis has been applied in numerous studies regarding various social-cultural themes, such as religion, family, gender, violence, ethnic minorities, and sexuality (see, for example, Emons, 2011; Gerbner & Gross, 1976; Gerbner et al., 1980; Kang, 1992; Koeman, Peters, & d'Haenens, 2007; Shanahan, 2004).

Hofstede developed 35 indicators to measure values across cultural settings. Hofstede defined values as “a broad preference for one state of affairs over others” and culture as “the collective programming of the mind which distinguishes the member of one category of people from those of another” (1984, p. 389). Hofstede argued that at the level of culture, work and life cannot be separated. Hofstede’s values research has been carried out in more than 50 countries, leading up to comparison of culture in terms of quality of life across countries.

Schwartz constructed indicators to measure values in more general terms than Hofstede. He defined values as “desirable trans-situational goals, varying in importance, that serve as guiding principles in the life of a person or other social entity” (1994, p. 21). The Schwartz Value Survey (SVS) consists of 56-57 indicators and has been applied in more than 70 countries (see Schwartz, 1992; 1994; Schwartz & Sagiv, 1995). SVS was then reduced to 21 indicators used in the European Social Survey (ESS) to measure personal-focus values and social-focus values (see Held, Müller, Deutsch, Grzechnik, & Welzel, 2009; Schwartz, 2009). The 10 items to measure personal-focus values can be grouped into five domains: self-direction - independent thought and action choosing; achievement - personal success through demonstrating competence according to social standards; enjoyment/hedonism - pleasure and sensuous gratification for oneself; power - social status and prestige; and stimulation - novelty in life. The 11 items to measure social-focus values can also be grouped into five domains: prosocial/benevolence - preservation and enhancement of the welfare of people with whom one is in frequent personal contact; conformity - restraint of actions likely to violate social expectations; security - stability of society or



relationships; tradition - commitment to and acceptance of the customs; and universalism - appreciation of the welfare of all people and nature (see Schwartz & Bardi, 2001; Triandis, McCusker, & Hui, 1990). Hofstede's and Schwartz's value-dimensions were measured using survey research. The adaptation of those values in content analysis is usually carried out in advertising research. Some surveys on cultural values showed that Indonesians tend to attach more importance to collectivistic or social-focus values than individualistic or personal-focus values (see Hofstede, 1984; Kirkman, Lowe, & Gibson, 2006; Schwarz & Bardi, 2001).

### **3.3. Method**

In this study, systematic-quantitative content analysis was adopted. Purposive sampling was used, including popular children's drama programs that were locally produced in the decades under study and broadcast for more than a year: *Si Unyil* and *ACI (Aku Cinta Indonesia – I love Indonesia)* for the 1980s; *Si Entong (The Boy Entong)*, *Si Eneng (The Girl Eneng)*, *Saras Pahlawan Kebajikan (Saras The Heroine of Goodness)*, and *Ronaldowati* for the 2000s. We looked into 31 episodes of programs in the 1980s and 58 episodes in the 2000s. The major and minor characters were coded for each episode. The major characters are the principal carriers of the storylines. Items related to the major characters can give us a better insight into the characteristics of the persona in the drama programs. The minor characters have more passive roles than the major ones: as they are less visible on screen or more peripheral to the overall story, they will not be further analyzed. In total, 176 characters were coded in programs of the 1980s, 55% of them ( $n = 97$ ) were major characters; while 54% of 432 characters ( $n = 233$ ) were major characters in the 2000s.

To get archived broadcast programs, we had to gather recordings from private collectors, producers, production houses, Internet, or the collection of the Children Media Development

Foundation. Television stations usually only pay for the broadcasting right of the programs so that they have to return the programs to the production house at the end of the contract. Unfortunately, most of the production houses did not keep recordings of their own productions, especially during the 1980s, making it hard for us to track the samples needed.

### **3.3.1. The coding instrument**

The measurement of *social cultural characteristics* included gender, age, ethnicity, religious outlook, family unit, violence experience, and living conditions. *Ethnicity* was derived from the physical appearance: the character looks like Western Indonesian - light brown skin, straight/wavy black hair; Eastern Indonesian - dark brown skin, curly hair; Caucasian - fair skin, non-black hair; East Asian - looks like Chinese, Japanese or Korean. Ethnicity could also be determined by the language the characters used, including the accent. *Religious outlook*, whether the character was Muslim, Christian, Hindu, Buddhist, or Confucian, was deduced from characters' activities. These activities could be praying, using certain religion's typical words (e.g., "Alhamdulillah" or "Insha Allah" for Islam) or wearing a certain outfit (e.g., hijab). *Family* referred to the number of siblings the children characters have, the marital status of the adults and with whom the characters live. We used Gerbner and Gross' operationalization for *violence* (1976) referring to whether or not the character uses physical force that causes someone pain or leaves someone wounded. Violence can be both intentional and accidental. Only clear, unambiguous, overt physical violence was coded. *Living conditions* were established using six indicators: the activity of the character, the type and interior of the home, food that the character ate, and clothes that the character wore, as well as whether the character was wealthy.

As to cultural values, we used the European Social Survey, which was a short adaptation of the Schwartz Value Survey (Schwartz, 2009). There were two groups of values: the individual

focus and the social focus. The individual-focus values had five dimensions: self-direction, achievement, enjoyment, power, and stimulation. The social-focus values included five dimensions: prosocial/benevolence, conformity, security, tradition, and universalism. Each dimension was measured using two indicators, except for universalism that used three indicators. Each character was scored on all indicators on a scale ranging from 1 (not like the character at all) to 6 (very much like the character). The average score of each indicator was presented in the analysis. Each indicator had to be coded based on the information given in the episodes, excluding scenes related to the previous or next episodes.

### **3.3.2. Reliability test**

Five coders were involved in this content analysis. To check the inter-coder reliability, we used Krippendorff's alpha (Hayes & Krippendorff, 2007), that is overall somewhat more conservative than other inter-coder reliability scores, and can be used for more than two coders and at various levels of measurement. Our five coders coded the same 16 episodes from the 1980s and 2000s. There were 110 characters coded in those episodes. Using the standard for Krippendorff's alpha (Krippendorff, 2004: 241) that  $K_{\alpha} > 0.67$  is acceptable and  $K_{\alpha} > 0.80$  is good; the results showed that for social-cultural characteristics, 18 out of 24 items obtained good reliability, and five items reached an acceptable  $K_{\alpha}$  coefficient (see Table 3.2). One item - "Does the character act according to his/her gender role?" - had a  $K_{\alpha}$  as low as 0.49, and was excluded from further analysis. Seven out of 21 cultural value items reached a good reliability and 12 items had an acceptable reliability (See Table 3.3). Finally, two items - "it is important to make one's own decision" and "it is important that the government ensures safety against all threats" - had a  $K_{\alpha}$  below 0.67 but still above 0.64. Items with low  $K_{\alpha}$  might be explained by the skewed distributions of these items.

### **3.4. Findings on social-cultural characteristics**

The social-cultural characteristics of major characters in the children's television programs changed over time, except for the representation of gender (see Table 3.2). Male actors dominated the television screens in both decades. In the 1980s, 66% of the major characters were male, while in the 2000s 58% of the major characters were male. The composition of the population concerning males and females in television drama was not significantly different over time. By contrast, the age composition of the television drama population changed significantly over the decades (Fisher's exact = 109.06,  $p = 0.000$ ). Most of the major characters in the 1980s were children (5-12 years old) or preteens (13-15 years old). In the 2000s, most of the major characters were children and teenagers (16-18 year olds), as the preteens had disappeared.

Table 3.2 shows that the ethnicity of the major characters was more varied in the 2000s than in the 1980s. Middle Eastern appeared on screen in the 2000s, in addition to the predominantly Caucasian and East Asian screen presence of the 1980s. Western Indonesians with light brown skin and straight/wavy black hair dominated the screen: 89% of the major characters in the 1980s and 88% in the 2000s. Another way to figure out the ethnicity of the characters was by identifying language. In the 1980s, the majority of the characters (90%) were using the Indonesian language without particular accents; 4% were using Indonesian with local accents: Javanese, Maduranese, Sundanese, and Padangnese; and 6% were using English. In the 2000s, only 51% of the characters were using Indonesian without particular accents; 44% were using Indonesian with a Betawi – native Jakarta – accent; the rest were using Indonesian with other accents: Javanese, Sundanese, and Bataknese – spoken by Western Indonesians. The ethnicity was significantly different based on physical appearance (Fisher's exact = 10.54;  $p = 0.006$ ) and language used by the characters (Fisher's exact = 101.98;  $p = 0.000$ ).

The religious outlook of the major characters was clearer in the 2000s than in the 1980s (Fisher's exact = 51.96;  $p = 0.000$ ). In the 1980s, 27% of the characters showed affiliation with Islam, and this number increased to 68% in the 2000s. In contrast, the characters with unclear (no indication) religious outlook in terms of visibility on screen decreased from 72% to 30%. Other religions were only peripherally present on screen: one character of Christian religion in the 1980s and three characters showed affiliation to Confucianism in the 2000s.

Most of children's drama population lived in their nuclear family in both decades. However, the size of the family was smaller in the 2000s compared to the 1980s. The number of major child characters who had more than one sibling decreased from 17% in the 1980s to zero in the 2000s (Fisher's exact = 22.2;  $p = 0.000$ ). The percentage of adult characters that were married decreased from 23% in the 1980s to 4% in the 2000s, while the ones that were single increased from 18% to 36% (Fisher's exact = 8.519;  $p = 0.039$ ).

Most of the major characters of children's drama programs did not commit violence or did not become victims of violence; only 9-21% of the characters had experience with violence. However, the violence experiences were increasingly portrayed as something laughable or funny: from 35% in the 1980s to 81% in the 2000s ( $\chi^2 = 12.87$ ;  $df = 1$ ;  $p = 0.001$ ); violence was wrapped in a slapstick format.

The composition of the characters' activity is significantly different over time (Fisher's exact = 49.21;  $p = 0.000$ ). The majority of the major characters for both decades were students (69% in the 1980s and 59% in the 2000s). A striking difference is the percentage of those who were not working and those with an unclear activity. While in the 1980s only 3% of the characters were not working and 7% were having unclear activities, in the 2000s, 17% of the characters were not working and 16% were without clear activity, although they seem to live comfortably (e.g., wearing good clothes, traveling with a car, living in a big house).

Table 3.2. Social-cultural characteristics of the major characters (in percentages)  
in 1980s and 2000s

Variable	Kalpha	Value	1980s	2000s
Gender	0.921	Male	66	58
Character's age*	0.939	5-12 years old	39	66
		13-15 years old	36	0
		16-18 years old	2	20
		19-22 years old	2	1
		23-29 years old	5	5
		30-55 years old	8	4
		56 years and older	7	3
Ethnicity*	0.972	Caucasian	5	5
		Western Indonesian	89	88
		East Asian	6	2
		Middle Eastern	0	6
Language*	0.949	Indonesian without particular accent	90	51
		Indonesian with Betawi accent	0	44
		Indonesian with other accents	4	5
		English	6	0
Religious outlook*	0.929	Islam	27	68
		Christianity	1	0
		Confucianism	0	1
		No indication	72	30
Family type	0.871	Nuclear family	30	38
		Extended family	14	8
		With friends	0	1
		Alone	4	1

\*Fisher's exact significant at  $p < 0.05$     \*\*Chi square significant at  $p < 0.05$

**Table 3.2.** *Continue*

Variable	Kalpha	Value	1980s	2000s
Number of siblings*	0.765	0	73	74
(children characters; N <sub>80s</sub> = 48, N <sub>00s</sub> = 128)		1	10	26
		> 1	17	0
Marital status*	0.809	Single	18	36
(adult characters; N <sub>80s</sub> = 20, N <sub>00s</sub> = 80)		Dating	9	8
		Married	23	4
		Widowed	5	8
		No indication	46	45
Acting violently	0.792	No violence	86	80
		Not fatal violence	14	21
A victim of violence	0.889	Not a victim	85	91
		Victim but not fatal	16	9
Tone of violence**	0.976	Humoristic	35	81
Activity*	0.845	Student	69	59
		Professional	13	2
		Informal sector	1	6
		Not working	3	17
		No indication	7	16
		Other: related to household, retired	6	0
Home type*	0.855	Modern	18	28
		Traditional	29	9
		No indication	54	62
Wealthy	0.764	Yes	7	15
		No	64	53
		No indication	29	33

\*Fisher's exact significant at  $p < 0.05$

\*\*Chi square significant at  $p < 0.05$

Most of the major characters of the 1980s were living in traditional houses (29%), with traditional interiors (25%), eating traditional Indonesian food (33%), and wearing Western clothes (76%); although some of them still wore traditional Indonesian clothes (24%). In the 2000s most of the major characters lived in modern dwellings with modern interiors. The proportion of characters who eat traditional Indonesian food (18%) is almost equal to the ones who eat Western food (13%), such as spaghetti. Hence, the changes in living conditions were significant between the 1980s and 2000s. The only thing that remained the same was that the majority of the children's drama population was not portrayed as wealthy.

### **3.5. Cultural values over time**

In general, both personal and social-focus values were shown more often by the major characters in the 2000s than in the 1980s. The average of personal-focus values was 1.62 in the 1980s and 1.95 in the 2000s; while the average of social-focus values was 1.56 in the 1980s and 1.75 in the 2000s (see Table 3.3). Items with a bigger average score indicate that more importance is attached to them.

The personal-focus values emphasize individual goals, namely: self-direction, achievement, enjoyment, stimulation,; and power. The social-focus values promote in-group goals, namely: benevolence, conformity, security, tradition and universalism. The t-test result shows that personal and social-focus values change significantly over the decades (For Personal values  $t = 5.064$ ,  $df = 202$ ,  $p = 0.000$ ; for Social values  $t = 2.902$ ,  $df = 170$ ,  $p = 0.004$ ; equal variances not assumed).

As to the personal-focus values in the 1980s; the major characters put more focus on 'thinking up new ideas or being creative' and on 'making one's own decisions' - both representing self-direction, followed by 'to show one's abilities' in the achievement domain.



Table 3.3. Cultural values (scale 1-6) of major characters in the 1980s and 2000s

Cultural Values		Kalpa	1980s Mean (Rank)	2000s Mean (Rank)	t value (df)**
<b><i>Personal-focus</i></b>					
Self-direction	Thinking up new ideas and being creative	0.779	2.05 (1)	2.36 (3)	1.896 (184)
	Making one's own decisions*	0.646	1.99 (2)	2.62 (2)	3.752 (195)
Achievement	Showing one's abilities*	0.859	1.84 (3)	2.81 (1)	5.889 (211)
	Being successful*	0.679	1.63	2.12	3.275 (245)
Enjoyment	Seizing every chance to have fun	0.673	1.80	1.79	-0.059 (161)
	Having a good time	0.788	1.64	1.56	-0.613 (143)
Power	Being wealthy	0.803	1.11	1.17	0.724 (267)
	Getting respect from others*	0.761	1.26	1.54	2.534 (241)
Stimulation	Liking surprises and new things*	0.794	1.39	1.84	3.596 (245)
	Looking for adventures*	0.799	1.43	1.70	2.179 (234)
Mean of personal-focus values*			1.62	1.95	5.064 (202)
<b><i>Social-focus</i></b>					
Benevolence	Being loyal to friends*	0.832	2.08 (2)	3.28 (1)	7.280 (209)
	Helping out other people*	0.901	2.09 (1)	3.07 (2)	5.207 (211)
Conformity	People should do what they've been told	0.794	1.57	1.41	-1.146 (171)
	Behaving properly	0.781	1.62	1.45	-1.067 (149)
Security	Living in a secure environment	0.832	1.19	1.04	-1.677 (124)
	Government ensures safety against all threats	0.652	1.02	1.00	-1.646 (113)
Tradition	Following customs and traditions*	0.709	1.32	1.56	2.097 (286)
	Being humble and modest	0.814	1.76	1.48	-1.775 (143)
Universalism	Every person should be treated equally*	0.770	1.10	1.32	3.362 (324)
	Listening to others*	0.763	2.01(3)	2.66 (3)	3.747 (215)
	People should care for nature*	0.926	1.38	1.00	-3.629 (96)
Mean of social-focus values*			1.56	1.75	2.902 (170)

\*t test significant at  $p < 0.05$ 

\*\* equal variances not assumed

Similar domains were also on top of the personal-values list in the 2000s but with a different importance attached to them: the most important one was ‘showing one’s abilities’, followed by the values in the self-direction domain. The least important personal values in both decades were ‘getting respect from others’ and ‘being wealthy’, situated in the power domain. In both decades the value of creativity carried out by the major characters was on the top of the list. The biggest changes apply for the following values: showing abilities, making one’s own decisions and being successful; the characters valued them more in the 2000s than in the 1980s (all significant at  $p < 0.005$ ).

The most important social-focus values as embodied by the major characters were benevolence - ‘helping out other people’ and ‘loyalty to friends’; followed by ‘listening to others’ within the universalism domain. These values were on top of the list both in the 1980s and the 2000s. The same items also showed the biggest difference over time; the major characters embodied them more, especially loyalty, in the 2000s than in the 1980s. The least important domain pertaining to the social-focus values in both decades was security – ‘government ensures safety against all threats’ and ‘living in a secure environment’.

### **3.6. Conclusions and discussion**

The aims of this study were to explore the predominant social-cultural characteristics and cultural values that were conveyed in Indonesian children’s television programs. Furthermore, this study wanted to find out to what extent changes could be identified over time in the portrayal of social-cultural characteristics and cultural values in Indonesian children’s television programs.

This study found that numerous social-cultural characteristics changes took place over time regarding the characters’ age, ethnicity, religious outlook, family size, and living conditions.

However, male actors outnumbered female actors in both decades. As to the cultural values, children's television programs tended to promote personal-focus values rather than social-focus values. Creativity was valued over the decades, while 'power' and 'security' were less visible values. 'Showing one's abilities' and 'making one's own decisions' – belonging to the personal-focus values – as well as 'loyalty to friends', 'helping out other people', and 'listening to others' – as part of the social-focus values – were already important for the characters in the 1980s to become even more important in the 2000s. That being said, this discussion looks into the findings of social-cultural characteristics in children's television programs, comparing them to the Indonesian population and or previous research findings from other countries. In addition, we asked people active in the production of children's television in Indonesia to comment on our research findings.

Gender representation in the children's television programs happened to be the only construct that remained the same over time. Given the fact that there were more females than males in the 1980s, with 99.4 males for every 100 females (Siagian & Dasvarma, 2005), and that females constituted 50% of the actual Indonesian population in the 2000s (Biro Pusat Statistik, 2012), this study revealed that females were underrepresented in children's television programs. The dominance of male actors was also found by Furnham et al. (2000, p. 2354) who analyzed the content of 119 advertisements in Indonesia, revealing that 55% of the central figures was male. Overall, the Indonesian findings are similar to those in several countries in that men still dominate the television screens, although the proportion seems to slightly 'normalize' over time (see Emons, 2011; Koeman, Peters, & d'Haenens, 2007; Signorielli & Bacue, 1999). Our informant, who works in the production team that develops the Indonesian version of Sesame Street, points at the fact that such an unbalanced representation of gender can also be found in the

classical stories that are told and in school-books that are used throughout the country, enshrined in Indonesia's patriarchy society and the world in general (personal communication, 12 June 2012). He believes that the numbers will slowly but surely tilt towards a more balanced picture. Hence, children's television seems to mirror how the 'real world' in Indonesia perceives the gender issue.

A similar picture applied to the ethnic representation on children's television in Indonesia. This study showed that the Eastern Indonesians were underrepresented over time. The maker of *Si Unyil* in the 1980s intentionally tried to create a miniature of Indonesia by presenting diverse ethnicities living in a fictional village named Suka Maju, which can be translated as 'willing to advance' (Kitley, 1999, p. 135). However, there was no representation from those living in the eastern part of Indonesia. All ethnics featured in the program live in the western part of Indonesia. Similar results were found over time. The uneven distribution of the real population in Indonesia, with only 13% of the population living in the eastern part of Indonesia's archipelago, such as the Moluccas or Papua, might explain our findings. Furthermore, our informant from *Jalan Sesama* production team believes that the findings do not only reflect the country's demographic reality but also the uneven distribution of economic power in Indonesia: the circulation of money has always been much higher in the western part of Indonesia (personal communication, 12 June 2012). According to another informant who is working at the Program Research and Development Department in the oldest national commercial television station in Indonesia, the television stations target their programs at the population residing in that area to attract advertisings; the advertising agencies count on data provided by Nielsen Company, which gathers the data from ten big cities of five islands in the western part of Indonesia (i.e., Sumatera, Java, Bali, Borneo, and Sulawesi); creating a circular way of thinking (personal communication, 12 July 2012).

Kitley (1999) noted that characters in *Si Unyil* acted as the ideal model for citizens according to the Indonesian government in the 1980s. Therefore, some characters were Muslim, Catholic or Protestant as part of the national culture project; although they rarely made reference to the practices of prayer because of the government intervention, enforcing that media must not “publish or broadcast any material which is likely to incite ill-will or conflict between people and communities on the basis of race, religion, and ethnicity” (1999, p. 143). Obviously, something happened between the 1980s and the 2000s making the Islamic outlook more visible on children’s television, and on Indonesian television in general. In fact, more characters in children’s television of the 2000s than the 1980s showed religious features such as women wearing a hijab or a veil, saying ‘sholat’ – an Arabic word for ‘praying’ – instead of ‘sembahyang’ – the Indonesian word, and going to the mosque. The freedom of the press gained after the reform era since 1998 might explain the change. The television stations were not as afraid of government intervention as in the 1980s. Another informant who has worked in production research and development of one national commercial station for years, recalled that the trend of the ‘religious serial’ started in the beginning of 2000s when several drama serials were broadcast during the fasting month (personal communication, 24 June 2012). Of course, it was natural to present an Islamic outlook for the event. Because it gained a high rating, the ‘template’ was imitated by other television stations. Our findings are in contrast with, for example, Emons’s (2011) findings which showed a decrease between 1980 and 2005 in the proportion of major and minor characters in Dutch television fiction programs showing a religious affiliation; the latter finding was comparable with what could be found in US television programs during the same period (Skill, Robinson, Lyons, & Larson, 1994).

As our study focused on children's television programs, it is hardly surprising that the majority of the drama population were children, thus not reflecting the country's real population where one out of five people is 5-14 years old. The most interesting finding in terms of age was that the representation of preteen characters (13-15 years olds attending junior high school) was absent in the population of children's television in the 2000s. Although Indonesian TV stations aired Nickelodeon's and Disney's programs, they did not broadcast the networks' famous tween programs such as *iCarly*, *Hannah Montana*, or *Zoey 101*, which were targeted at those who no longer think of themselves as kids but who have not reached adolescence yet (e.g., see Northup & Liebler, 2010). The absence of preteen or tween programs might indicate that the commercial television stations in the 2000s did not see this group as a potential consumer group, unlike children whose families tend to spend money on them, or teenagers who have their own pocket money. Our informant from a national commercial station explained that television production teams found it difficult to create stories for preteen audiences: they are too young for love stories, too old for children's stories (personal communication, 24 June 2012).

The marketing strategy of the Indonesia television stations in the 2000s might also explain the blatant unrealistic activities of the characters: many of them are not working or have unclear activities, although they seem to live comfortably. Entertainment became their main business in the 2000s which made the characters less realistic compared to the programs in the 1980s. Mr. Ogah, one of the characters in *Si Unyil*, was presented as an unemployed man who was often short of money. In one episode of *ACI*, another program of the 1980s, a character named Jack was mugging people to get money for his family, but drastically changed his lifestyle, ending up working in a garage. In the 2000s, Entong and Eneng, the main characters of the serial named after them, could always rely on magical things that helped solve their problems, such as magical socks that can grant any wish or a turban that makes anyone wearing it likeable.

As to the living conditions portrayed, children's television in Indonesia showed similarity to what Kang (1992) called westernized life in Korean television in 1987, illustrated by most of the characters eating western food and wearing western clothes, although they were still living in Korean style houses with a traditional setting. This research showed that the living conditions as shown on Indonesia's children's drama shifted from living in traditional homes with traditional interiors and eating traditional food in the 1980s to modern homes with modern interiors and eating western food in the 2000s.

These changes in living conditions might indicate the westernization of children's drama population over time. In terms of cultural values conveyed, Indonesian television programs promote more personal-focus values, closer to Western countries, than social-focus values that usually exist in Eastern countries, including Indonesia (see Hofstede, 1984; Kirkman, Lowe, & Gibson, 2006; Schwarz & Bardi, 2001). Indonesian children's television presented certain values to their young audiences to identify themselves with: being independent individuals – 'creative' and 'able to make their own decisions' who 'show their abilities', which were part of personal-focus values, but who are at the same time able to show benevolence – 'loyal to friends' and 'helping out other people' and 'listening to others'. These values remained prominent overtime.

This article tried to develop a relevant and workable framework for analyzing children's television programs. It is suggested that future research applies this coding framework to a larger sample of programs or to other television genres such as reality shows and adult drama. Further research can explore young audiences' perspective to find out how they perceive 'the real world' compared to the 'children's television world', particularly from a social-cultural characteristics' angle and in light of cultural values portrayed.





## Chapter 4

### CHILDREN'S MEDIA USE IN INDONESIA\*

#### 4.1. Setting the scene

The economic boom in Asia since the 1980s has created a 'new middle class' in Indonesia, 'referring to a segment of the new rich' with more buying power which is not limited to food, clothing and housing, but also includes technological gadgets and choice of leisure (Heryanto, 1999). In the past 50 years, the Indonesian television industry has developed from a State-owned broadcast monopoly system to a vibrant landscape of commercial stations consisting of a public broadcaster, 10 television stations broadcasting nationally and 105 local stations (Hendriyani, Hollander, d'Haenens & Beentjes, 2011). In light of the fact that 30% of the 237 million Indonesian inhabitants are below 15 years of age, it should not come as a surprise that children are considered an important potential market by the media industry. The lack of broadcasting regulation on children's television contributes to an abundant amount of television programs targeted on children. Children's television output has grown from 6.8 hours on average per week in the 1970s to 137.7 hours per week in the 2000s (Hendriyani et al., 2011). Other media also show tremendous growth in Indonesia. According to data released in 2010 by the Indonesian Cellular Phone Association there were 180 million mobile phone customers in Indonesia (Didik, 2010). The Nielsen survey in 2011 found that Internet penetration only reached 21% of the Indonesian population, growing from 17% in 2009, which remains to be the lowest Internet penetration among South East Asia countries (Meryana & Wahono, 2011). Facebook users

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increased by 700% between 2008-2009, while Twitter users increased by 3700% during that same period (“Penetrasi Internet di Indonesia”, 2009).

Along with the exponential growth in media supply, debates and stances on children’s protection in their relation with media, particularly television and Internet, can be widely found in newspaper and magazine articles, on blogs, as subject of numerous seminars, conferences, and government policies (e.g. AMIC Seminar on Children and Media 1991 in Indonesia; see also Antaranews, 2010; Guntarto in Shetty, 2002; Saputra, 2010). The Indonesia Broadcasting Commission issued the Broadcast Program Standard in 2004, revised in 2007 and 2009, regulating violence and sexual content in children’s programs. This Standard also established a classification system of children’s programs (*Anak-A*) as programs for audiences below the age of 12 and teens’ programs (*Remaja-R*) as programs aimed at audiences aged 12 to 18. The rationale behind children’s protection from and by the media is mainly based on research on children and media in Europe and the US.

Concerns with the relationship between children and media indeed have inspired an abundance of research in Europe and the US trying to understand the role of media in children’s lives in light of the changing media landscape. Research in the 1990s in 12 European countries found that children have successfully integrated media into their lives, including ‘new’ media, stating that ‘the media often serve as the very currency through which identities are constructed, social relations negotiated and peer culture generated’ (Livingstone, 1998, p. 442). Similar outcomes have been documented in North America, showing that mass media are important socialization agents in the lives of contemporary US children (Roberts, Foehr, Rideout, & Brodie, 1999, p. 2).

Much research by communication scholars and psychologists on the impact of media in children’s lives was inspired by the concern that children would get too heavily involved in

media. Numerous studies were conducted on media effects, i.e. exposure to certain media content can influence youngsters' beliefs, attitudes, and behaviors, leading to aggressiveness, early sexual behavior, drug abuse, or stereotypical thinking (see Dietz & Strasburger, 1991; Singer & Singer, 2001; Villani, 2001; Wartella & Reeves, 1985). However, the degree of media influence depends on a variety of factors such as the media environment at home, media use, content selection, consumption conditions, and subgroup characteristics. Hence, much research was conducted to understand children-media relationships (e.g., which child encounters which message, how often, under what conditions, and how do different media relate to each other) in North America (Rideout, Foehr, & Roberts, 2010; Roberts et al., 1999; Roberts, Foehr, & Rideout, 2005), some EU countries (Buckingham, Davies, Jones, & Kelley, 1999; Livingstone, 1998; Livingstone & Bovill, 2001; Livingstone & Haddon, 2009; Van der Voort, Beentjes, Bovill, Gaskell, Koolstra, Livingstone, & Marseille, 1998; ), Australia (Wake, Hesketh, & Waters, 2003), New Zealand (Lealand, 2001), and some Asian countries (Shetty, 2002).

Such mapping research can be traced back to the 1950s when only a few media were included, such as television, radio, records, newspapers, magazines, books, and movies (Roberts et al., 1999). Today those media are considered 'old' media, while interactive video games, personal computers (including Internet), and mobile phones are present in most households. In the US 86% of the households with children under 18 own at least one computer, and 74% have Internet access (Roberts et al., 2005). The EU Kids Online survey in 23 European countries found that on average 85% of children have Internet at home. Furthermore, 45% of children have an Internet connection in their bedroom (Livingstone, Haddon, Görzig, & Ólafsson, 2010).

The exponential increase of media outlets in Indonesia directed at children is in sharp contrast with a lack of evidence-based studies on children as a media audience in Indonesia. Moreover, most of the studies about children and media in Indonesia are based upon relatively

small, non-representative samples, focus on just a few media, and are not publicly available.

Hence, there is scarcity in Indonesia of empirical data on the relationship between children and media, particularly on children's media use.

To our knowledge, the time spent on media, particularly on television, by Indonesian children has been examined in only a handful of studies. Collecting people meter data from ten big cities in Indonesia, the Nielsen Company illustrates the fluctuations in children's (aged 5-14) average time spent on television during the 2000-2010 decade. The average for younger children (5-9 years) was 4 hours in 2000, 4.3 hours in 2005, and 3.9 hours in 2010. Older children (10-14 years) spent more time watching television: 4.2 hours in 2000, 4.6 hours in 2005, and 4.4 hours in 2010. The Children's Media Development Foundation's (YPMA) survey in 2006, with elementary school students in Jakarta as its sample (aged 6-12), found that children spent 3.5 hours per day on average on weekdays and 5 hours on holidays in front of the television (Sarwono, Hendriyani, & Guntarto, 2011). A more recent survey in 2009 by YPMA and Diponegoro University found that children (aged 6-12) in Central Java and East Java spent 4 hours per day on weekdays and 6.3 hours per day on holidays watching television. The same survey also found that, on average, children spent 1 hour reading (books, magazines, and comics) on weekdays and holidays. They also spend 0.8 hour on weekdays and 1.3 hours on holidays playing electronic games; and another 0.1 hour (on weekdays or holidays) to access Internet (Sarwono et al., 2011). All research findings on Indonesian children's time spent in front of the television agree that they are heavy television viewers.

The purpose of this study is to get more insight on how Jakarta-based children, and by extension urban children, have integrated media into their lives, which is obtained by answering the following set of research questions:

RQ1: What media equipment is available in children's homes in general, and in their bedroom more in particular?

RQ2: Is there a pattern of children's media use (which medium they use, where they use it, and how they use it)?

RQ3: What are children's motives for using media, including the gratifications provided by "new" and "old" media?

RQ4: Do children's gender and socioeconomic backgrounds influence their media usage?

## **4.2. Theoretical background**

Uses and gratifications theory can be used to understand exposure to media. The theory focuses on why people use media and what they use them for. The audience is conceived of as active and assumed to be goal oriented. Over the years several typologies of gratifications have been derived from numerous research publications. McQuail, Blumler, and Brown (cited in McQuail, 2005, p. 425) categorized media-person interactions in four typologies: diversion (escape from routine or problems; emotional release), personal relationships (companionship; social utility), personal identity formation (self-reference; reality exploration; value reinforcement), and surveillance (forms of information seeking). Palmgreen, Wenner, and Rayburn (as cited in Rubin, Palmgreen, & Sypher, 1994, p. 173) developed scales to measure five dimensions of gratifications: informational seeking, decisional utility, entertainment, interpersonal utility, and parasocial interaction. Although there is criticism on the simplification of such gratifications typologies, current U & G research continues to categorize motivations for media use in terms of diversion (i.e., as escape from routines or for emotional release), social utility (i.e., to acquire information for conversations), personal identity (i.e., to reinforce attitudes, beliefs, and values), and surveillance (i.e., to learn about one's community, events, and political affairs) (Ruggiero, 2000).

Rubin (2002) proposed a threefold typology: diversion/escape (to get excitement, relax, stop being bored); personal identity/social utility (not to be left out by friends, talk with friends); and information seeking/cognition (to follow one's interest, to obtain sociocultural knowledge).

### **4.3. Method**

The data for this study were collected in five regions in Jakarta (east, west, north, south, and central). A simple random method was employed to draw two elementary schools as our sample from each region: one public and one private school. In each school we took data from children in the fourth and fifth grades, 9 to 15 years-olds, with 11 as the mean age. As a result, a sample of 589 children was obtained, 55% from public schools and 45% from private schools. We categorized the students into three SES levels: low (20.4%), middle (46.7%), and high (32.9%). The margin error is  $\pm 4.04$  on a total population of almost one million children in Jakarta (age 0-15). Children completed self-administered questionnaires in their classroom. Questionnaires required about 45 minutes to complete. Interviewers were present in each classroom to answer any questions and provide assistance to students. The fieldwork took place in March-April 2009.

#### **4.3.1. Measures**

We adapted tools that were used in a research of 12 European countries in 1990s on children media environment (see Livingstone & Bovill, 2001).

*Media environment and ownership at home.* Children were asked to indicate on the pre-coded list which media were available in their homes. In addition, they indicated which media they had in their own bedroom. The media on the list were television, radio, magazines, comics, books (not for school), audio player (MP3/CD/DVD), video player (VCD/DVD), game player

(handheld, console), computer (PC/laptop), Internet connection, and mobile phone. The children were also asked which media they usually buy with their own pocket money. Additional items asked whether the child's household was one in which an operating television was a relatively constant part of the environment (e.g. whether the TV set was usually on when they wake up in the morning or when they go to bed at night), and about family rules regarding the use of the media.

*Media use* was assessed by asking children to estimate how many days a week they usually use each medium under research, the amount of time spent with it (in minutes and hours during the last week). For television viewing and playing games, separate questions were drawn for weekdays (Monday to Saturday) and weekends/holidays because time spent on media can be substantially higher over the weekend than on weekdays. This type of child-reported direct time estimates may lead to overestimation of the amount of time children really spend on media (van der Voort & Vooijs, 1990). This figure is neither an accurate assessment of the amount of time each child spends using media because it does not adjust for the time that children use two or more media simultaneously. Hence, when interpreting the amount of time spent with media, the reader should be aware that the actual amount may be somewhat lower than the data presented. Respondents who indicated using television, VCR/DVD, games player, computer, and Internet were further asked whether they use the medium alone or in the company of others.

*Motives for and gratifications of media use.* Children were asked to indicate which media they are likely to choose when they want some excitement, to stop being bored, to relax, not to be left out by friends, to talk with their friends about media content, and to follow their interests. They were also asked to indicate which media they desire most (i.e., which media they would like as a birthday present) and which media they think are most important (i.e., which medium they would miss most should it be broken).

*Social class.* In this study social class was based on the parental level of income. We asked the children's parents to fill in a questionnaire asking their regular monthly expenses, which we then grouped into three categories: low, medium, and high. For privacy reasons we did not ask the name of the student nor the parents, so we cannot match individual parents with individual children. However, we can match parents and children on the school level. Therefore, we grouped children in social-class categories based on the school they are enrolled in. Because some pupils from higher income households may attend schools which in majority attract children from lower income households, and vice versa, it is important to keep in mind that social-class comparisons based on school enrollment provide a rough estimation only.

#### **4.4. Results**

##### **4.4.1. Media environment and ownership at home**

The majority of children in our survey live in a multiple media household consisting of at least five media from our list. The five most recurrent media are: television, mobile phone, books (not for school), video player (VCD/DVD), and radio. Only 0.7% of the children say that they do not have any media at home, while 7.3% claim they have all media at home. Television remains the dominant medium, available in 98% of homes. Of those who have a television set at home, 43% report to have three or more television sets, 31% indicate they have two television sets, and only 26% have one TV set. As illustrated in Table 4.1, the mobile phone, books, a video player, radio, magazines, a game player, and a computer are available in most of children's homes. The only media that fewer than half of the children have access to are the audio player (CD/MP3) and an Internet connection.



Most children have a combination of several media in their bedroom; only 2.2% of the children indicate they do not have any of the above media in their bedroom. Half or more of the children have bedrooms that contain a mobile phone (81%), television (70%), a game player (53%), books (73%), and magazines (55%). Interestingly, the highest percentage of media in the bedroom is not television but the mobile phone; 76% of the children reported that the mobile phone belongs to them personally, hence they do not share its use with their siblings. Most children have a mobile phone at the age of 10, while 2% reported that they already own one from the age of five.

Gender predicts the availability of a game player, books, and magazines at children's homes as well as the availability of a game player and books in children's bedrooms (see Table 4.1). A game player is more available in boys' bedrooms, while more girls' bedrooms have books. Children's SES influences the availability of most of media in their homes, except for television, radio, and books. In general, children in higher social-status schools are more likely to have a game player, an audio player, a computer, and an Internet connection available at their home.

The survey found that children actively complement their collection of relatively cheap media with their own pocket money; 36% of them usually buy their own comics, 26% their own books, 26% their own magazines, 10% their own CD/DVD, and 8% use their pocket money to access Internet in a cybercafé. About 16% report to usually buy MP3 recordings themselves. In Indonesia, a CD with hundreds of songs in MP3 format can be easily bought from street vendors (that also sell pirate CDs and DVDs) and only cost the equivalent of US\$ 0.50-0.60 per disk. Because of the low speed of Internet connections, people prefer to buy such disk rather than download the content via the Internet.

Table 4.1. Media availability in children's homes and bedrooms (in percentages)

Media	Availability at homes						Availability in bedrooms					
	Total	Gender		Social Economic Status			Total	Gender		Social Economic Status		
		Boys	Girls	Low	Middle	High		Boys	Girls	Low	Middle	High
Television	98.0	97.6	98.2	96.6	97.8	97.9	70.0	73.3	67.0	68.6	69.1	71.6
Mobile phone	90.0	89.6	90.4	84.7 <sup>a</sup>	92.0 <sup>b</sup>	89.7 <sup>ab</sup>	81.0	78.5	83.0	70.3 <sup>a</sup>	84.7 <sup>b</sup>	82.5 <sup>b</sup>
Video player	80.0	79.9	79.8	67.8 <sup>a</sup>	77.5 <sup>b</sup>	90.7 <sup>c</sup>	39.0	37.8	38.3	32.2 <sup>a</sup>	34.9 <sup>a</sup>	47.4 <sup>b</sup>
Game player	62.2	68.4 <sup>a</sup>	55.3 <sup>b</sup>	52.5 <sup>a</sup>	58.2 <sup>a</sup>	73.7 <sup>b</sup>	52.5	60.1 <sup>a</sup>	30.9 <sup>b</sup>	47.5 <sup>a</sup>	48.0 <sup>a</sup>	61.9 <sup>b</sup>
Computer	59.0	55.9	60.3	31.4 <sup>a</sup>	55.6 <sup>b</sup>	79.9 <sup>c</sup>	35.0	35.8	33.0	17.8 <sup>a</sup>	31.6 <sup>b</sup>	49.0 <sup>c</sup>
Internet connection	28.0	29.2	26.6	11.0 <sup>a</sup>	20.0 <sup>b</sup>	50.5 <sup>c</sup>	14.0	16.0	11.3	6.8 <sup>a</sup>	9.5 <sup>a</sup>	25.3 <sup>b</sup>
Radio	74.0	74.0	74.8	67.8	75.3	76.3	42.0	41.3	44.0	38.1	45.8	40.2
Audio player	49.0	49.0	47.5	34.7 <sup>a</sup>	46.9 <sup>b</sup>	59.8 <sup>c</sup>	20.0	20.8	17.1	15.4 <sup>a</sup>	17.1 <sup>a</sup>	25.3 <sup>b</sup>
Books	87.0	82.3 <sup>a</sup>	91.1 <sup>b</sup>	85.6	84.7	90.2	73.0	67.0 <sup>a</sup>	78.4 <sup>b</sup>	72.0	71.6	74.7
Magazines	74.0	69.8 <sup>a</sup>	78.7 <sup>b</sup>	63.6 <sup>a</sup>	69.1 <sup>a</sup>	86.6 <sup>b</sup>	55.0	52.1	58.5	47.5 <sup>a</sup>	54.5 <sup>ab</sup>	61.3 <sup>b</sup>

Note: Differences between gender and SES have been tested for statistical significance (chi square and t test), and are reported only if the difference is significant at the  $p < 0.05$  level. In this table, items that do not have superscript, or that share a common superscript, do not differ significantly. For example, in Row Television, none of the SES items differ in a statistically reliable way. In Row Mobile phone at home, the item in Low and Middle SES differ from each other, but not from High SES. In Row Computer, each item in SES group significantly differs from one another.

Another specific finding is that 14% of the children use their pocket money to play games in the video game rental place. Such a game rental place is a cybercafé-like place, but instead of providing computer and Internet access, it provides television and electronic game devices that people, including children, can use for the equivalent of US\$ 0.30 per hour.

Most children live in a constant television environment at home, where the television set is usually playing in the background, regardless of whether anyone is explicitly watching. About 17% of the children indicate that television is ‘usually’ on when they wake up, while 19% claim it is on ‘sometimes’. The numbers rise after school (88% of children in our survey go to school from 6:30 am until 12:00 pm whereas 12% go to school from 12:00 pm until 5:00 pm); 49% say television is usually on when they get home from school and 22% say it is on sometimes. Television is usually on most of the evenings in 44% of children’s households and sometimes in 27% of the households. When children go to sleep, television is usually still on in 63% of the households and sometimes in 22% of the households. No wonder that the majority of the children (65%) say that there are some programs they end up watching regularly although they do not like them, just because other members of the family are watching (50%) or because they do not have anything to do (29%). They also tend to flick through the channels before deciding which program to watch (74.5%).

Further assessment of the household environment also reveals that 57% of the children indicate they experience television regulation in their home. Regulation usually comes in the form of restrictions to watch television (‘you can watch after you finish your homework’). Restrictions for playing video and using Internet are more common; 74% of the children who have a game player at home claim there are rules for playing electronic games. Their parents limit the amount of time to play electronic games every day or, in 40% of the cases, only allow the

children to play games on holidays. Moreover, 67% of those using Internet indicate that there is a time restriction to use Internet at home or in a cybercafé.

#### **4.4.2. Media use**

Obviously, the medium that children use most is television (see Table 4.2) and the concern that interactive media will replace the ‘old’ media is not supported in our findings. After television, children report using books most, followed by audio media, electronic games, phone (to call someone), comics, radio, video, magazines, and newspapers as the least used media. Television use rules in the everyday context and there is a huge gap between television and the remaining media under study.

Children spend a lot of time with media every day. Children watch television on average 5.5 hours per day on schooldays (children in our survey go to school from Monday until Saturday) and 7.4 hours on holidays (including Sundays) (see Table 4.2); playing electronic games, children spend 2.4 hours on schooldays and 4.1 hours on holidays; accessing the Internet, children spend 1.9 hours on schooldays and 3.1 hours on holidays. Children use multiple devices to play electronic games; 62.4% use a computer; 50.8% use console devices such as Play Station, X-Box, and Nintendo; and 27.2% use handheld game consoles including Game Boy, Game Watch, or Nintendo DS.

T-test analysis shows two gender differences; on holidays (but not on schooldays), boys spend more time watching television and playing electronic games than girls. Children’s social class positively correlates with time spent on electronic games and Internet use, on both schooldays and holidays, and with time spent on television, on holidays.

Table 4.2. Average time spent on media per day (in hours)

Media		Total	Users only	Gender (total)		SES (total)		
				Boys	Girls	Low	Middle	High
Television	weekdays	5.5 N = 438	5.6 N = 427	5.6	5.3	5.5	5.5	5.4
	holidays	7.4 N = 478	7.4 N = 475	7.8 <sup>a</sup>	7 <sup>b</sup>	6.6 <sup>a</sup>	7.5 <sup>b</sup>	7.7 <sup>b</sup>
Electronic game	weekdays	2.2 N = 420	2.4 N = 381	2.3	2.1	1.6 <sup>a</sup>	2.1 <sup>a</sup>	2.7 <sup>b</sup>
	holidays	3.8 N = 539	4.1 N = 502	4.3 <sup>a</sup>	3.4 <sup>b</sup>	3.0 <sup>a</sup>	3.9 <sup>b</sup>	4.3 <sup>b</sup>
Internet (mostly for games online)	weekdays	1.2 N = 471	1.9 N = 315	1.3	1.1	1.0 <sup>a</sup>	1.2 <sup>b</sup>	1.2 <sup>b</sup>
	holidays	2.1 N = 494	3.1 N = 338	2.1	2.1	2.6 <sup>a</sup>	2.2 <sup>a</sup>	2.4 <sup>b</sup>

Note: Differences between gender and SES have been tested for statistical significance (chi square and t test), and are reported only if the difference is significant at the  $p < 0.05$  level. In this table, items without superscript, or sharing a common superscript, do not differ significantly.

Table 4.2 shows that children use media for longer periods every day. The intensity with which they use the media seems much lower, as most are combining media use with other activities. When asked whether they focus on a medium, 56% indicate they focus on books. Fewer children say the same thing about other media: 31% focus on the computer (not for games), 29% on electronic games, and only 15% on television.

Schooldays and holidays (including Sunday) show different patterns of media use. As illustrated in Figure 4.1. 40-60% of the children watch television between 12:30 and 22:00 on schooldays, whereas on holidays, children watch television almost all day long. A similar pattern is found for electronic games although the percentages are lower.

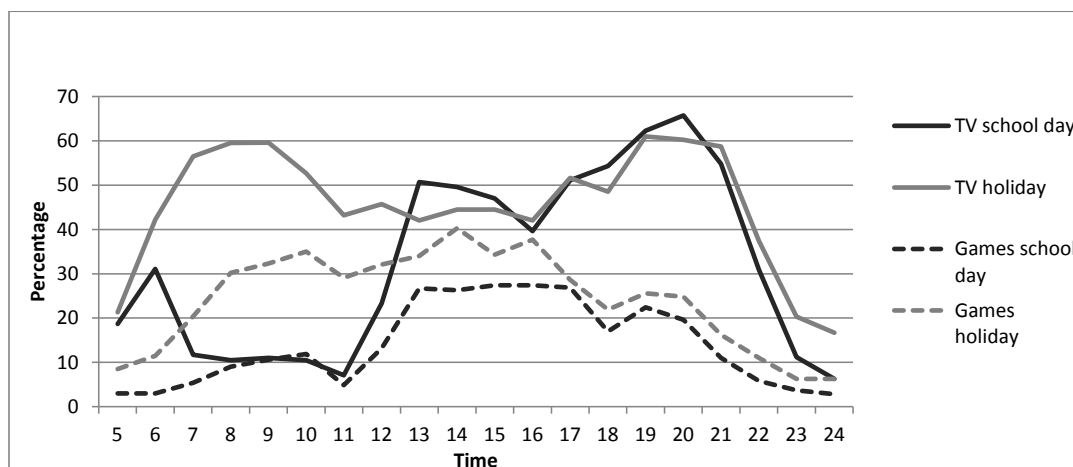


Figure 4.1. Watching television and playing electronic games during the day

When we compare television watching, electronic gaming, computer use and Internet in social terms, television turns out to be a more social and intergenerational medium. A fifth (19%) of the children say they usually watch television alone, whereas 31% of the children usually play electronic games alone, 36% are usually alone when using the computer, and 25% usually access the Internet on their own. When asked with whom they usually use these media, children indicate that they usually watch television with their parents (31%), siblings (28%), other family members (e.g. grandparents, uncles, or aunts) (15%), or friends (7%). The computer, electronic games and Internet are less frequently used with adults. Children usually use the computer with friends (26%), siblings (22%), parents (12%), or other family members (4%). When they play electronic games, children usually play with their friends (37%), siblings (30%), other family members (2.3%), or parents (1.3%). The Internet is usually accessed with friends (42%) or siblings (25%). Only 5% claim to usually access Internet with their parents.

We also asked the children about their preferences for content. For television, the top five program genres are cartoons (85%), movies (69%), children's documentary series (64%), soap operas (62%), and star search (e.g. Idols) programs (59%). One in three children also claim to often watch news programs, and 8% often watch gossip programs. The children surveyed drew a list of 87 movie titles: 77% are imported from the US and 15% from Japan or China, including *Bolt*, *Harry Potter*, *Narnia*, *The Mummy Returns*, *Too Fast Too Furious*, and *Alien vs. Predator*.

When playing electronic games, children prefer games with cars/aircrafts (25%), fashion/design games (14%), strategic games (in which one has to plan things) (13%), or sport games (13%), puzzle games (11%), fighting games (10%), painting/drawing games (8%), or adventure/quest games (6%). There is no regulated classification of video games in Indonesia and most of parents are unaware that not all 'games' are suitable for children. This study found that 11% of the children select M (Mature) rated electronic games (aimed at 17 year olds and older) as the title of electronic games they like most, including *Grand Theft Auto*, *Counter Strike*, and *Guitar Hero Smash Hit*.

Internet is mainly used for entertainment by most of the respondents. Almost half of the respondents use Internet to play online games (49.5%); 20% of the children said they use Internet mainly for chatting; 10.9% use it mainly to browse for school assignments; and 10.1% for downloading information, including song lyrics, information about one's favorite sports club, or favorite artist/idol. A small portion of the respondents claim to mainly use the Internet for sending/receiving email (4.2%), designing something (2.7%), or reading news (2.5%); 10% indicate they have accessed an adult site at least once.

Other than for games and Internet, children use the computer for creative purposes: 41% use it for writing, 24% for drawing or designing. The rest of the children use the computer for computing/counting (13%), browsing information from CD/DVD ROM (12%), and data sheets

(10%). As to mobile phone, features that children use most are: SMS (40%), music player (22%), phone someone (15%), games (11%), camera (7%), and Internet (6%).

#### **4.4.3. Media use: Gratifications sought**

In an effort to assess the most frequently chosen medium for diversion/escape gratifications, we asked the children to rank whether a certain medium is able to give them excitement, can stop them being bored, and help them to relax (see Table 4.3). Television ranks first on all categories of gratifications sought. When children choose a medium for excitement and avoiding boredom, electronic games rank second, followed by audio media, and books. The least chosen media for excitement are radio and phone (referring to phone calls only, either on the mobile or through a fixed line), while the least chosen media for avoiding boredom are the computer and magazines. A somewhat different pattern emerges when children choose a medium to relax. Television is number one, audio player ranks second, followed by comics, video, and electronic games. Electronic games are considered less relaxing than comics.

Indonesian children also choose television, electronic games, and audio media in the top three in order not to be left out by their friends. They want to watch what their friends watch, play the games their friends play, and listen to the same music their friends listen to. Likewise, television content is ranked as the most frequent topic of conversation with their friends, while electronic games come second, and video and music rank third and fourth. Magazines and radio are the media least frequently discussed with their friends; and least needed when they do not want to be left out by their friends.



Table 4.3. Medium average rank for each gratification sought

Media	Average rank	Diversion/escape (% (rank))			Personal identity/ social utility (% (rank))		Information seeking (% (rank))	
		Excitement	Avoid boredom	To relax	Not to be left out	Talk to friends about	Find things that are interesting	Keep up to date
Television	1	66 (1)	56 (1)	44 (1)	30 (1)	74 (1)	43 (1)	26 (1)
Electronic games	3	64 (2)	56 (2)	27 (5)	26 (2)	56 (2)	31 (4)	24 (2)
Audio player	4	52 (3)	49 (3)	44 (2)	19 (3)	38 (4)	22 (8)	18 (3)
Comics	5	41 (6)	38 (5)	30 (3)	16 (5)	35 (5)	28 (5)	13 (6)
Video	5	44 (5)	45 (4)	29 (4)	15 (7)	49 (3)	22 (7)	12 (7)
Books	6	46 (4)	29 (6)	23 (8)	18 (4)	30 (7)	35 (2)	8 (9)
Computer	7	31 (7)	27 (9)	16 (10)	16 (6)	25 (8)	33 (3)	15 (5)
Magazines	8	23 (8)	24 (10)	24 (7)	13 (9)	19 (9)	28 (6)	17 (4)
Phone	9	22 (10)	28 (8)	16 (9)	13 (8)	33 (6)	18 (9)	6 (10)
Radio	9	22 (9)	28 (7)	24 (6)	10 (10)	18 (10)	17 (10)	9 (8)

For information seeking, television is followed by books and the computer. The number one, two, and three media children choose to keep up-to-date are the same media they choose for excitement, stop being bored, and not to be left out: television, electronic games, and audio player. On the list of top five media that children choose to keep up-to-date, magazines pop up for the first time. Children usually read magazines about tricks for games and their favorite athletes or artists.

Finally, we also assessed which medium children need most, by asking them which medium they would want for their birthday present, and which medium they would miss most. Most children (32%) want to have a mobile phone, and those who already have a mobile phone want a new one. Thirty percent want an electronic game player, 27% want a computer, and 5% said they want books for their birthday present. Although the number-one medium fulfilling all motives and providing all gratifications, television surprisingly only ranks third as the medium children would miss most when broken. More children (33%) would miss the mobile phone, followed by the computer (20%) and the electronic games player (12%).

#### **4.5. Conclusion and discussion**

The aim of this study was to explore how children have integrated media into their everyday lives: the media environment in children's homes, media use patterns, and motives for use. Based on Jakarta data, we also wanted to learn more on how gender and SES influence the relationship between children and media. There are plenty of similarities between urban Indonesian children and children from the US and European countries: the media environment, television is treated as wallpaper at home; and parents who are less involved in the interactive media use of their children, and the influence of gender and social class. Indonesian children also watch movies or play electronic games similar to their counterparts in the US.

The main findings in this study are that urban Indonesian children live in a media saturated environment: they are exposed to a high availability of media at home and in the bedroom, spend plenty of time on media, and have multiple motives to use numerous media. Our findings point at a very high ownership of media at home and in the bedroom. More than half of the children have television, a mobile phone, a video player, a games player, a computer, radio,

books, and magazines at home. Although less than half have an audio player at home, its audio function is also integrated in other media such as the computer or the mobile phone. The availability of media in children's bedrooms is also very high: more than half are equipped with a television set, a mobile phone, an electronic games player, books, and magazines. Except for television, whose prominence is comparable, children in our study live in a less saturated media environment compared to children in the US (Rideout et al., 2010).

The most striking differences are availability of an Internet connection and a mobile phone. Only one in three children in our study have an Internet connection at home, a number that is much lower compared to home Internet connections among European and US children. The 2010 EU Kids Online survey found that on average 85% of children across Europe have an Internet connection at home, 45% even have an Internet connection in their bedroom (Livingstone et al., 2010). In the US 84% of children live in a home equipped with an Internet connection, although only 33% have the connection in their bedroom (Rideout et al., 2010). Ownership and access of Internet in Indonesia depend on the social status of the family. Spending US\$ 12 for an Internet connection in a country with US\$ 195.8 income per capita (Hida, 2010) every month is quite costly, especially when the Internet is used mostly for entertainment.

The mobile phone is another phenomenon: 76% of children in our study have their own mobile phone, while in Roberts' survey in 2009 66% of children in the US own a mobile phone. The mobile phone has prestige among Indonesian children. Hence, it is the most cherished medium they will miss the most if broken, and the medium they really desire.

The correlation between gender and the availability of video games, as well as gender and books as found in children's bedrooms in our study is similar to earlier findings from Europe (Beentjes, Koolstra, Marseile, & van der Voort, 2001) and the US (Roberts et al., 1999; Roberts et al., 2005). Boys are more likely than girls to have a video games system in their bedroom,

while girls are more likely to have books in their bedrooms. In term of media functions, boys use media for playing electronic games more than girls (on a game player, the Internet, a computer, or a mobile phone) while girls have a tendency to focus more on communication aspects such as chatting, texting, or calling, in line with European findings regarding online media (see McQuillan & d'Haenens, 2009).

SES still acts as a dividing force differentiating the availability of media like the computer and the Internet connection at home. High SES children tend to have more media in their bedroom, especially expensive ones such as electronic games, a computer, and an Internet connection. Middle and low SES children have to put more effort to find those media outside their homes, by going to the cybercafé or to the game rental place. Despite the prestige of the mobile phone, television is still considered as the cheapest family medium at home. The terrestrial television system makes most of television broadcasts 'free' to access. When the family buys a new television set, the old one will be moved to the children's bedroom. Therefore, family's social status does not influence television ownership in children's bedrooms in Indonesia, unlike the finding in the US (Rideout et al., 2010).

Living in a home characterized by a so-called ritualistic use of television, as the television set is usually on most of the time, children in our study spend a lot of time in front of the television screen. They treat television as wall paper, keeping it on while doing other activities or using other media. Consequently, the time that children admit watching television is actually higher than the real time spent.

The media environment in terms of parents' and other adult family members' television preferences and habits also influences the type of programs that children often watch: movies, soap operas, star search programs, news, and gossip, not children's programs. Although half of the children indicate there are rules to live by, restricting consumption of TV, electronic games,

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and Internet, they seem to be able to break those regulations, possibly by managing their other activities around the media. Having dinner, doing homework, playing with siblings, even sleeping in front of the television set are common scenes in many households. In result, children report a very high amount of time spent on media, especially on television. Regulations are lifted on holidays as parents perceive those as free days for children, this causes the increased time spent compared to a regular week day.

Parental involvement shows more with television watching than with the use of a computer, electronic games, or the Internet. Children use the latter media more with their friends, siblings, or by themselves. This condition is similar to findings by Roberts et al. (1999): a substantial amount of children's media exposure occurs in the absence of adults. Perhaps it is because the media have become a ubiquitous part of the family environment, perhaps because monitoring children's media use is too difficult a task, or perhaps parents involve less with interactive media because of their limited capacity of using those media (see Roberts et al., 2005). Indonesian children's interactions with the Internet are still limited to entertainment functions such as playing online games or chatting. Only one out of 10 children use the Internet for school assignments; a very different reality from European children who use the Internet for school work as the top activity that children commonly do online (84%) (Livingstone et al., 2010).

Overall, Indonesian children not only show similarities with their counterparts in the US in terms of a media saturated environment, they also have similar choices of media content. The titles of movies or electronic games that Indonesian children mention mostly originate from the US. The absence of government endorsement on producing local movies, children's programs, or electronic games, has created an imbalanced supply of media content, as import outnumbers locally produced content (Hendriyani et al., 2011). In addition, there is the possibility that young

will become more interactive with violent media, especially electronic games, as they become more easily accessible and marketed to them. Government intervention and media literacy of parents, especially with regard to newer media technologies, are warranted since parents currently continue to primarily restrict television viewing.

Taking into account the different periods of research, Indonesian children tend to prefer the same media platforms as their European counterparts: television, electronic games, audio media, and a video player figure on that list (see Beentjes, d'Haenens, van der Voort, & Koolstra, 1999). Children use many kinds of media for multiple gratifications sought, without truly differentiating among the functions of the media platforms used. Today's children, Indonesian, US and European alike, tend to integrate all media in their daily lives, each medium complementing the other.

Consistent with results from US and European studies (Beentjes et al., 1999; d'Haenens et al., 1999; Roberts et al., 1999; Roberts et al., 2005; Rideout et al., 2010), this study shows that children still own and use 'old' media, such as books, comics, or radio. Hence, the 'new' more interactive media do not replace the 'old' media. Children combine all media platforms instead, directing their usage according to their gratification sought. Motives for diversion dominate children's overall media use.

Television continues to be the most prominent medium for Indonesian children because of its availability in almost every household: they seem to take television for granted, using it as a blanket or wallpaper while carrying out other activities. Future research should further explore the mobile phone as it might replace the television set's position in children's lives because of its integrated functions (calling, texting, taking video/picture, accessing Internet, reading e-books, listening to music/radio, playing games, and watching television). As it is a personal medium, the

mobile phone will likely limit parental control on children's media use. Hence, it will change the media environment at home, especially in the child's bedroom.





## Chapter 5

### VIEWS ON CHILDREN'S MEDIA USE IN INDONESIA: PARENTS, CHILDREN AND TEACHERS\*

#### 5.1. Setting the Scene

Jakarta-based Dwi wakes up at 5 am every day, gets ready for school and has breakfast in front of a *Scooby Doo* cartoon, all the while fighting with her older brother for possession of the remote control. At 6 am her father drives the two of them to school on his way to the office. After classes end, at 1 pm, she takes part in an extracurricular activity—marching band practice—until 3 pm. She chats with her friends about the latest results of *Indonesia's Got Talent* while waiting for her mother to pick her up. She and her brother have their afternoon snack in the car while playing games on their mobile phones because it usually takes almost an hour to get home owing to Jakarta's massive traffic jam. Once home they turn on the PlayStation and play more games until their mother tells them to stop. Her parents usually let them play games for an hour to keep them in the house, sometimes in the company of some of the neighbors' children as the environment outside their house isn't considered safe enough for unsupervised children. After dinner, she and her brother do their homework. They sometimes check answers with their friends via text messages. Once a week, in the evening, they go to the local mosque where they learn to recite the Quran, but on most school days' evenings they stay home and watch television with their parents.

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Dwi's daily activities are similar to those of most children in Jakarta, especially children of middle-class urban families. Nevertheless, across Indonesia, gaps in social, economic and cultural terms as well as media inequalities are persistent.

Nowadays, technology has earned pride of place in Indonesian middle-class urban homes due to the changing supply in the media landscape, but little is known about how families embrace such media and, in turn, how these media influence family life in Indonesia. The change in media supply started with television. After 26 monopoly years of state-owned television, Indonesian families were offered multiple television channels as of 1991, the year in which the first commercial stations launched their nationwide broadcasts. In the following two decades the number of TV channels increased to 11 national and 105 local stations, broadcasting 24 hours a day (Hendriyani et al., 2011). In 1962, the Indonesian government imported 10,000 TV sets and installed them in strategic locations so that people could watch TVRI (Televisi Republik Indonesia), the first state-owned TV station, as an official voice of the government (Kitley, 2000). At first, watching television was an activity that mostly took place in public. The economic boom of the 1980's in Asia—including Indonesia—gave birth to a new middle class with more buying power for technological gadgets and with more leisure options (Heryanto, 1999). The 7.6 million TV sets in Indonesian families in 1990 (Gazali, 2004) increased to 40 million in 2005 (Kominfo, 2009), transforming TV watching into a typical family activity.

Other media use also shows tremendous growth in Indonesia. According to the Indonesian Association of Advertising Agencies (2007), the penetration of mobile phones has multiplied by more than 20: from one in 1,000 people in 1999 to 23 per 1,000 in 2003. By 2010 there were 180 million mobile phone customers in Indonesia (Didik, 2010). The Nielsen Indonesia survey found that Internet penetration reached 21% of the population in 2011, compared to 17% in 2009 (Meryana & Wahono, 2011) and 8% in 2005 (Kompas, December 8, 92

2009). In November 2009, there were only 12 million Facebook users in Indonesia (Prihadi, 2009), reaching 41.7 million in 2011 (Internet world stats, 2011).

The change in the Indonesian media landscape is in line with the expansion of media in several countries. By way of an example, Rideout et al. (2010) documented the media saturated lives of United States' children from 1999 to 2009, where 99% of households with children own at least one television set. The majority of US families (93%) have a computer at home, compared to 73% in 1999 and 86% in 2004. Most children (84%) have Internet access at home compared to 47% in 1999 and 74% in 2004; 33% of the children even have access in their bedrooms (see Roberts et al., 1999; Roberts et al., 2005). A survey in 25 European countries found that 87% of the children have Internet access at home, and 49% have an Internet connection in their bedroom (Livingstone, Haddon, Görzig, & Ólafsson, 2011). Children's home access (both at home in a collective room, and in the child's bedroom) to the Internet throughout Europe, taking into account country differences, amounts to 87%, compared to 75% in 2008 and 70% in 2005 (Livingstone & Haddon, 2009; 2011).

Research evidence shows that the uptake of media in domestic routines predicts media success. One of the well-known studies on the importance of television in the lives of children and young people of the 1950s is the Himmelweit study, which captured the moment when television entered family life in the UK (Himmelweit, Oppenheim, & Vince, 1958). Ever since, much research has been done to explore, describe, and explain the relationship between family and media, especially when "newer" media entered the scene. A survey in 2000 showed that media, including the Internet, have not only penetrated the homes of American families but have also become prevalent in the bedrooms of American children (Woordard & Gridina, 2000). The 'Young People, New Media' project in the UK managed to map how the presence of old and new media in the home has influenced not only children's relations with their parents, but also their

friendship networks, bedtime, etc. (Livingstone & Bovill, 1999). When the Internet entered family life, Livingstone (2007) concluded that regardless of the newness of media successively entering people's homes, interaction between parents and children shapes patterns of domestic regulation and use.

The integration of several 'old' and 'new' media platforms into family dynamics was the focus of a cross-country survey in Europe (Pasquier, 2002). This research found that "new" media tend to weaken the traditional power relationship between children and parents: children have a tendency to use new media before their parents do, thus reversing traditional status hierarchy within the family. Gender also influences the use of media within the family: television segregates both gender groups based on program types, whereas new media segregate through access. For instance, fathers in higher socioeconomic status (SES) families know more about computers and use them more often than mothers do. Research also evidenced a rebalancing of family and peer relationships around media. Television appears to mostly mobilize family patterns of interaction, while digital media use centers more on peer relations. Hoover and Clark (2008) described how parents and children in the US discussed the relationship between media and family life. They concluded that due to the media's pervasiveness, "in some families, it was further felt that this inevitability had the status of a social fact: that participation in social life (particularly on the part of children) necessarily involved participation in media" (p. 117).

## **5.2. Views on children's media use**

Reactions to the very close relationship between children and media can be placed on a continuum between two extremes: one is the "vulnerable child" and the other is the "empowered child". Supporters of the vulnerable child paradigm consider "children as passive and innocent

creatures, who need to be protected from all evil that comes to them, particularly through media” (Valkenburg, 2004, p. 7). Supporters of the empowerment of children believe that children are sophisticated, media wise, somehow naturally competent, and critical (Buckingham, 2000). The supporters of the empowered child model usually belong to the media industry, including commercial and marketing circles, and are intent on promoting the view that children are perfectly able to make informed choices regarding their media use.

Sensitive to children’s vulnerabilities, governments in several countries have issued regulations to protect children, for example by making it mandatory for television stations to display program ratings based on age or content. Other steps meant to protect children include media literacy programs (e.g., the Center for Media Literacy) or campaigns to stop watching television for a period of time (e.g., TV Turn Off Week). Such activities “seem to work under the assumption that parents have been largely ineffective in protecting children from the media’s deleterious effects” (Jordan, 2001, p. 653).

Valkenburg, Krcmar, Peeters, & Marseille (1999) explored the type of mediation Dutch parents resort to in order to manage their children’s media use, and whether parental concerns about television-induced aggression and fear as well as sexual content influence the likelihood to adopt particular parental styles of mediation. The survey found that Dutch parents who are more concerned about television effects—especially television-induced aggression and fear—tend to adopt a more restrictive mediation style than those who worry less, in the hope of minimizing the perceived, negative impact of television.

Whereas available research consistently showed that children in Indonesia are heavy television viewers (see Hendriyani, Hollander, d’Haenens, & Beentjes, 2012; Sarwono, Hendriyani, & Guntarto, 2011; Unicef, 2010; YPMA, 2010), none of it assessed children’s relationship with the media within the home, nor the actions or interactions between parents and

children. Hence, the purpose of this chapter is to investigate the social reality of home media use from both parents' and children's perspectives. Furthermore, as parents are responsible for children's education, and that includes supervising their children's media use in the most effective way, we aim at exploring parents' values and concerns, both in general and in relation with media. Next to parents, teachers are also part of the social mediation that influences the way that children use media. Therefore, the views of the parents will be compared to those of teachers. This leads us to the following research questions:

RQ1: What are the parents' values concerning life in general, as well as their attitudes and concerns toward television and computers in particular? How are these influenced by educational attainment?

RQ2: Do children perceive media use rules and media-related discussions at home any differently from their parents?

RQ3: How does media availability in the common areas of the house or in the children's bedrooms relate to the time children spend with media? How do children use media differently from their parents?

RQ4: What are the teachers' values concerning life in general, as well as their concerns and attitudes toward television and computers in particular? Do they match those of the parents?

### **5.3. Methodology**

Three surveys have been conducted in Jakarta: a parent survey (N = 462), a child survey (N = 589), and a teacher survey (N = 104). The fieldwork took place in March-April 2009. Combining these three data sources has made for a richer perspective on family dynamics media-wise, with

an emphasis on the ways the parents view their children's media use. The data were collected in ten schools representing five zones in Jakarta (east, west, north, south, and central). A simple random method was employed by drawing two elementary schools from each region: one public school and one private school. In each we selected children in the fourth and fifth grades—9 to 15 years old, with 11 as the mean age. All children were asked to complete a questionnaire in their classroom. Interviewers were present in each classroom to answer questions and provide assistance to the pupils.

We asked the children to take our questionnaire home to be filled out by one of their parents. The parents filled out the self-administered questionnaire and returned it to the school. For privacy reasons, we did not ask for the names of the students nor of the parents, so we were unable to match individual parents with individual children. However, we could match parents and children at the school level (see also the method section of Chapter Four). Therefore, it is important to keep in mind that data comparison between children and parents provides a rough estimate only. We also asked the teachers<sup>10</sup> of our fourth and fifth grade pupils to complete our questionnaire. Parents and teachers were asked to focus on fourth and fifth grade children when answering the questions. The response rate of the parents' survey is 78.4%, with 60.9% of the questionnaires completed by mothers and 21.5% by fathers, and the remainder by caregivers. The majority of fathers (54.7%) and mothers (47.7%) have a medium level of education; 26.7% of the fathers and 27.6% of the mothers have a high educational level; the rest have a low level of education.

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<sup>10</sup>The reason why we have 104 teachers for 589 pupils has to do with the Indonesian primary school system wherein teachers are specialized in one subject (e.g., religion, local languages, and computer skills). Consequently, the pupils are being taught by numerous teachers over the school year.

### 5.3.1. Measures

We adapted questions that were used in a research of 12 European countries in 1990s on children media environment (see Livingstone & Bovill, 2001). *Parental values* were assessed by providing a list of changes in life that might take place in the near future and asking the parents to pick the three changes they most want to see (e.g., greater emphasis on education or on family life). *Parental concerns*, both in general and in relation with media, were assessed by asking parents to choose what gave them most cause for concern on the pre-coded list (e.g., their child growing up without decent values, or being exposed to negative scenes on television).

*Parental attitudes toward old and new media* were assessed by asking whether they agreed or disagreed with six statements related to television (Cronbach's  $\alpha = 0.668$ ), such as "watching TV has made my child grow up too quickly" or "my child often wants to buy things she/he has seen on television", as well as four statements related to computers (Cronbach's  $\alpha = 0.631$ ) ("people get left behind if they do not know about computers", "I want my child to know about computers", etc.). Our baseline parental values, concerns and attitudes toward media were adapted from the Young People New Media project (Livingstone & Bovill, 1999). Teachers' values, concerns and attitudes toward television and computers were assessed using the same questions (see Table 5.1).

The social reality of home media use was tackled from two angles: a material one—actual availability of equipment and devices—and a symbolic one—actual media use and media use rules (Livingstone, 2007). Parents were asked to indicate on a precoded list which media were available in their home and in their children's bedroom. They were also asked to estimate the amount of time their children spend on such media. To find out more about media practices at home, children were asked with whom they usually used the media.



Table 5.1. Measures and groups of sample exposed to it

Constructs	Parents	Children	Teachers
Values: changes in life that might take place in the near future	Yes	No	Yes
Concerns in general and related to media	Yes	No	Yes
Attitudes toward television and computer	Yes	No	Yes
Availability of media at home and in the bedroom	Yes	No	No
Media use at home	Yes	Yes	No
Establishment of media use rules	Yes	Yes	Yes
Activities leading to arguments between parents and children	Yes	No	No

The importance of rules was assessed by asking both children and parents whether the parents ever established timeframes in which the children could or could not use a particular medium and whether the parents ever discussed the use of a particular medium with them. Then the views of the parents and those of the children were compared. Parents were asked additional questions intended to find out which activities regularly led to arguments with their children, especially media-related activities such as watching television or playing electronic games.

## 5.4. Findings

### 5.4.1. Parental values, concerns, and attitudes toward television and computers

When asked which changes in their way of life they would most like to see in the near future, most parents (77.4%) favored greater emphasis on education (see Table 5.2). More than half (55.6%) want to see more emphasis on family life, in terms of improving their financial ability to support the family. The pressure of urban life makes one in two parents (51.9%) aspire to a

simpler and more natural lifestyle and one out of three parents (31.1%) want less emphasis on money and material possessions (31.1%)—quite the opposite of Jakarta’s traffic jams and concrete jungle. While parents wish for a more natural lifestyle, it does not follow that they do not appreciate new technologies. On the contrary, they see technology as something positive and inevitable in today’s life: 35.8% of parents want more emphasis on the development of new technologies.

Highly educated fathers tend to value education more than those with lower educational levels, although the correlation is weak (Spearman’s  $\rho = 0.268$ ,  $p = 0.013$ ). Highly educated mothers tend to place more emphasis on family life ( $\rho = 0.133$ ,  $p = 0.026$ ) and less emphasis on money and material belongings ( $\rho = 0.130$ ,  $p = 0.029$ ).

Table 5.2. Parental values and teachers’ values

Values	Parents		Total Parents	Total Teachers
	Father	Mother		
Greater emphasis on education	86.2	74.8	77.4	89.4
Emphasis on family life	53.2	56.6	55.6	50.0
A simpler and more natural lifestyle	50.0	53.0	51.9	43.3
Less emphasis on money and material possessions	27.7	32.1	31.1	32.7
Greater respect for authority	7.4	6.9	7.0	6.8
Decrease of the importance of work in our lives	4.3	7.9	7.0	5.8
Related to media:				
More emphasis on the development of new technologies	37.2	35.4	35.8	52.9

When asked which factors likely to affect their children's lives were cause for concern, most parents (67.3%) mentioned availability of illegal drugs. Scenes of a violent, sexual or negative nature their children might be exposed to on television came second (see Table 5.3). Concerns about similar scenes on video ranked fifth (26.5%), after concerns about children growing up without internalizing decent values and falling prey to crime. One in five parents (18.8%) acknowledged the risk of addiction to electronic games. Safety outside the house, including on the road, and education standards in schools were also mentioned by parents as a source of concern.

Aside from electronic games, mothers with higher educational levels are more concerned about safety outside the house ( $Rho = 0.144$ ,  $p = 0.016$ ) than mothers with lower education ( $Rho = 0.142$ ,  $p = 0.017$ ). Moreover, mothers with higher educational levels tend to be less concerned about school standards than mothers of lower educational attainment, although the correlation is weak ( $Rho = -0.135$ ,  $p = 0.023$ ), possibly because average and highly educated mothers can send their children to the more expensive schools, which usually provide better quality education. Among fathers, there is a positive but weak correlation between level of education and concern about the availability of illegal drugs ( $Rho = 0.135$ ,  $p = 0.034$ ).

Parents tend to have a neutral attitude toward television ( $M = 2.5$ , range 1-4). Most parents express their agreement to such statements as "watching television has encouraged (our) child to be lazy" (80.1%), "(our) child was often upset by violence" in the television news (61%) or in other audiovisual content (62.7%), and "watching television has made (our) child grow up too quickly". Nevertheless, a majority of parents do not believe that watching television has made their children "view violence as a normal part of life" (71.2%) or "want to buy many things seen on television" (66.8%). Parents agree that their children know the difference between characters on television and real people in real life (72%). The educational level of the fathers and mothers

has an impact on their attitude toward television: those with a higher level of education have more negative attitudes toward television than those with a lower educational level (Spearman  $Rho_{\text{mother}} = -0.300$ ,  $p = 0.000$  and  $Rho_{\text{father}} = -0.314$ ,  $p = 0.005$ ). So, a majority of parents agree on the negative aspects of television without, however, seeing it as a totally negative medium.

Table 5.3. Parental concerns and teachers' concerns

Concerns	Parents		Total Parents	Total Teachers
	Father	Mother		
Availability of illegal drugs	61.3	62.3	62	54.8
Children are growing up without decent values	50.0	46.1	47	66.3
Children are falling prey to crime	26.9	33.2	31.8	10.6
Safety outside the house, including the road	17.0	21.6	20.5	5.8
Educational standards in schools	19.1	16.1	16.8	10.6
Job prospects for the children	10.6	12.9	12.4	11.5
Lack of time to spend with the children	3.2	2.9	3	15.4
Lack of availability of good social facilities	3.2	2.3	2.5	1.9
Lack of availability of good childcare facilities	3.2	0.3	1	5.8
Related to media:				
Violence, sex, or negative scenes on television	58.7	57.4	67.3	66.3
Violence, sex, or negative scenes on video	28.7	25.8	26.5	20.2
Addicted to electronic games	19.1	21.9	0.8	0.2

Parents tend to have a positive attitude toward computers, and by extension toward newer technologies in the home ( $M = 3.23$ , range 1-4). Most parents want their child to be familiar with computers (99.1%); computers are found to be exciting (90.8%), “people would be left behind if they did not know about computers” (87.2%), “schools should teach children more about computers” (85.8%). Fathers with a higher educational level view computers in a more favorable light than less educated ones ( $Rho_{\text{father}} = 0.263$ ,  $p = 0.022$ ).

In all, a positive attitude toward computers is consistent with parental appreciation of education and technology. Parental concerns about television have to do with violence-ridden content. The parents’ educational level influences their appreciation of the importance of education and their concerns about educational quality standards.

#### **5.4.2. Parents’ and children’s views on media use rules and media-related discussions**

This survey assessed the parents’ attempts to influence their children’s media use by asking both children and parents whether the parents ever said when the children could or could not use a given medium and whether the parents ever discussed with their children the use of any specific medium. The majority of parents put television (74.9%) at the top of the list of media for which they set rules (see Table 5.4), with electronic games coming in second place (62%). Many parents (53%) also regulate their child’s telephone use, most likely for financial reasons. Listening to music, using computers, and reading books are at the bottom of the list. The number of parents who claim to have media-related discussions with their children is lower than the number of those who restrict media consumption. Books are at the top of the list, as 38.5% of parents say they discuss them with their children, most probably in order to encourage them to read.

Television comes second (34.9%), followed by the telephone (31.9%), computers (28.1%), electronic games (25.7%), and music media (22.2%).

Table 5.4. Parental media use rules and discussion, as reported by parents and children (in %)

Activities	Rules about...		Discussions about...	
	Parents	Children	Parents	Children
Watching television	74.9	35.9	34.9	71.2
Playing electronic games	62.0	42.4	25.7	41.6
Using phone	53.0	29.8	31.9	43.8
Listening to music	44.2	31.7	22.2	39.9
Using computer	43.8	25.9	28.1	46.4
Reading books	35.6	21.2	38.5	60.3

We asked the children the same questions about media use rules and media-related discussions with their parents. Their answers differed from those of the parents on both counts inasmuch as their media ranking was different. As shown in Table 5.4, playing electronic games is on top of the children's list of media whose use parents restrict the most (42.4%), followed by television (35.9%), music media (31.7%), the telephone (29.8%), computers (25.9%), and books (21.2%). Regarding media-related discussions, the children's ranking is as follows: watching television (71.2%), reading books (60.3%), using computers (46.4%), using the telephone (43.8%), playing electronic games (41.6%), and listening to music (39.9%).

Watching television (39%) is number three on the list of things that cause family friction, after getting homework done (51%) and playing outside (44%). Watching television might have something to do with going to bed (34%) and getting up in the morning (28%). The

next causes of family frictions and arguments are playing electronic games (23%) and helping around the house (20.5%). Other sources of friction are the amount of pocket money (19.4%), watching videos (14.3%), and telephone use (11.7%).

Clearly, children perceive media use rules and media-related discussions differently from their parents. The number of children who indicate that such rules are enforced at home is lower than the number of parents who mentioned that. Children seem unaware of their parents' attempts to limit their media time, or they do not recognize them as such. By contrast, the number of children who state they have media-related discussions at home is higher than the number of parents who say the same. Parents may therefore fail to realize that the media use rules they are trying to enforce are viewed as mere subjects of discussion by their children.

#### **5.4.3. Media availability and time spent using media**

Most households in the survey own multiple media, some of which are even available in the child's bedroom. Top on the list are a TV set, a mobile phone, a video player, an audio player, and a telephone. Television remains a dominant medium in Indonesian households, available in 81.3% of the Jakarta-based homes. Penetration of computers is still low however, with no more than 33% of households so equipped. Internet penetration is even lower: only 18% of the parents said they had a home Internet connection. It seems that Indonesian families do not read many books, as only 50% of the respondents indicated they had books at home. Because access to public libraries is limited, only certain areas in Indonesia have a library and most of the schools do not have one, families who want to read books must buy them.

Nevertheless, parents do encourage their children to read books, a conclusion that can be drawn from the fact that this "traditional" medium beats other media in terms of availability in

the child's bedroom. As illustrated in Table 5.5, television comes in second place, with 28% of the parents stating their child had one in the bedroom. When families buy a new TV set, the old one usually goes to the child's bedroom. Regarding availability of a TV set in the child's bedroom, 47.1% of the parents perceive this as mostly a bad thing, with another 44.6% making up the group of those who view it as either good or bad. One child out of 10 has a computer in their bedroom, a surprising fact considering the low rate of computer penetration in the households.

Table 5.5. Percentages of children spending more than one hour a day with media, by media, at home and in the child's bedroom (source: parents' survey)

Media	Availability at home			Availability in the bedroom		
	Total	Time spent > 1 hour	Sig <sup>a</sup>	Total	Time spent > 1 hour	Sig <sup>a</sup>
Television	81.3	58.4	.049	28.0	54.4	.609
Video player	54.8	26.3	.009	10.2	30.0	.174
Books	50.0	10.3	.954	40.1	8.2	.125
Computer	33.0	13.6	.194	10.2	32.5	.000
Electronic games player	26.1	34.6	.186	10.6	67.3	.000

Note: <sup>a</sup>based on chi square

The availability of a video player in the common space of the home has a bearing on the time the children spend using such a medium: those who have access to a video player will obviously spend more time watching videos than those who do not. On the other hand, the time they spend watching television, reading books, using a computer or playing electronic games is not significantly related to the availability of those media in the common areas of the home.



Indeed, time spent with the computer (except for games or Internet use) and electronic games is influenced by the availability of the media in their *bedrooms*.

Children indicate that they usually watch television with family members: parents (31%), siblings (28%), others (e.g., grandparents, uncles) (15%). Only 19% of the children usually watch television alone and 7% with friends. This is understandable as a majority of parents (64.3%) claim to watch television every day, usually more than an hour per day. The remote control of the television is shared with all family members, with 64.6% of the children admitting to regularly watching programs they dislike just because other family members are watching them (as told by 50% of children) or because they have nothing else to do (28.7%). The newer media—computers, electronic games, the Internet—are less frequently used together with adults. Children use the computer alone (36%), with friends (26%), with siblings (22%). Only 12% use the computer with their parents and 4% with other family members. For electronic games, children usually play with friends (37%), with siblings (30%) or alone (31%). Other family members (2.3%) and parents (1.3%) are peripheral playing partners. The Internet is usually accessed with friends (42%), with siblings (25%), or alone (25%). The discrepancy between children and parents regarding computer and Internet use can be explained by the fact that a majority of the parents (52.9%) do not use computers. Of the parents who do use a computer, only 14% say they are “very comfortable” with its use, 34% being “fairly comfortable”, compared with 51.8% and 42.7% of the children, respectively.

Only 17% of the parents who use computers refer to themselves as “the person who knows most about computers in the family”. According to one in three (31.3%), that “person” is their couple, while one in four (25.5%) mentions the older children and 14.1% name other family members such as uncles or aunts. A majority of the parents who do not use computers (62.5%) state their older children as the most knowledgeable person in that respect in the home. Most

fathers (40%) surveyed named their older children as being the most computer savvy, followed by themselves (25%), other family members (20%), the child surveyed (10%), and their wives (5%). This answer differs significantly from that of the mothers ( $V = 0.3$ ;  $p = 0.003$ ). The latter mostly (35.3%) named their husband, followed by the older children (25.5%), themselves (14.4%), other family members (11.8%), and the child surveyed (9.2%).

Overall, parents who provide a computer and an electronic games console in their child's bedroom create opportunities for their offspring to spend more time with these media compared with children who do not have such media in their bedroom. Television is still the medium that children spend the most time with, regardless of its availability in either the bedroom or the common rooms of the house. Availability of books in the children's bedrooms or somewhere else in the home has no bearing on the time spent reading, which is relatively low compared to other media use.

#### **5.4.4. Teachers' values, concerns, and attitudes toward television and computers**

Next to their parents, teachers are the closest persons to the children. Given their role as coach or facilitator in children's education, they are perhaps more aware of the general patterns which characterize the children's relationships to the media as they deal with larger numbers of children every day (20 to 50 children per class and per year). Finding out about their values, concerns and attitudes toward media could give a more comprehensive view of the children's social environment.

Unsurprisingly, when asked which changes they would like to see in future, a majority of teachers mentioned education as their number one priority (89.4%). As illustrated in Table 5.1, teachers also want to see more emphasis on family life (50%). This value is related to other

values in the list: a simpler and more natural lifestyle (43.3%) and less emphasis on money and material possessions (32.7%). Regarding actual media, teachers see technology as something positive, and most of them want to see more emphasis on the development of technology in the future (52.9%). All in all, their ranking is highly similar with that of the parents.

The main factor teachers fear might affect children's lives is "growing up without decent values" (66.3%). As educators, they are facing difficulties transmitting such "decent values". As illustrated in Table 5.2, the next source of concern is the availability of illegal drugs (54.8%). They have other concerns, such as job prospects for the children (11.5%) or educational standards (10.6%), but more teachers are concerned with media use: 66.3% mention watching scenes of a violent, sexual or negative nature on TV, followed by the risk of addiction to electronic games (45.2%) and negative scenes in other audiovisual content (20.2%). The number of teachers who express concerns about electronic games addiction is more than double the number of parents. Teachers citing negative scenes on television are also in much greater numbers than parents expressing similar concerns.

Overall, and unlike parents, teachers tend to view television in a negative light ( $M = 2.27$ , range 1-4). A majority agree with negative statements about television such as: "television has encouraged students to be lazy" (85.3%), "students are often upset by violence in television movies" (85.3%), "students sometimes copy aggressive behavior they have seen on television" (78.6%), "students are often upset by the violence in television news" (68.3%), and "students often want to buy things they have seen on television" (61.8%). Only 51.5% of the teachers agree with the statement that "watching television has made their students think that violence is a normal part of life", and 53.7% agree that "they know the difference between characters on television and real people in real life".

Consistent with their view that there should be more emphasis on the development of technology in future, teachers tend to have a positive attitude toward computers ( $M = 3.16$ , range 1-4). A majority wants their pupils to be familiar with computers (99%); they find that computers are exciting (98%), and that people who do not know about them are left behind (94%). Teachers also think that schools should teach more about computers (64.7%). This highly positive attitude is consistent with the given that a majority of teachers (78.1%) feel comfortable using computers, usually for word processing (45.3%), entertainment (24%) or data analysis purposes (22.7%).

Overall, teachers rank education and technology development above other values. They are more concerned than the parents about children growing up without decent values or getting hooked on media, especially electronic games, and they tend to have a poor opinion of television while being highly appreciative of computers.

## **5.5. Discussion and recommendations**

The aim of this study was to investigate the way Indonesian parents view their children's media use. In an effort to obtain a more comprehensive view of the children's social environment, this study also dealt with teachers' views as well as the views of the children themselves. Indonesian children perceive their media experiences differently from their parents: there seems to be a lack of convergence between their respective viewpoints, while teachers' views are comparable with those of the parents. Living in media-saturated homes, Jakarta-based children unsurprisingly tend to spend more time with computers and electronic games when those media are also available in their bedrooms.

Families show different use patterns of old versus new media. Children usually watch television together with their family members, often ending up seeing programs they dislike.

Parents show little awareness of or involvement with newer media. Children usually use computers, the Internet, electronic games, or mobile phones when they are alone, with friends or siblings, and not with their parents, mostly because a majority of parents are not computer literate. In line with survey results in Europe, new media reverse the traditional status hierarchy within families, with parents using these media less often than their children (Livingstone & Bovill, 1999; Pasquier, 2002). Parents claim to enforce media use rules. Children, however, consider these as simple guidelines, mere subjects of discussion rather than binding instructions.

Overall, parents have a positive attitude toward computers, valuing education and new technology as a toolkit for survival in the tough competition of life. Such opinion is shared with the teachers. When it comes to television, parents tend to have a neutral attitude, although television is highest on the list of media use rules, evidencing a high level of anxiety toward television's effect on children. Teachers tend to have a negative attitude toward television out of concern for the harm it may cause youngsters.

The values and concerns expressed by parents and teachers as well as the parents' claim to have set media use rules and restrictions rather than only "discussing" or mediating media use with their children show that the vulnerable child paradigm—children as creatures in need of protection from the media—is still favored. Contrary to Livingstone and Bovill's 1999 findings in the UK, according to which concerns with media lagged far behind non-media-related concerns, Indonesian parents and teachers are more preoccupied with negative scenes on television than with many other factors. This seems justifiable as television regulation in Indonesia has not kept pace with the rapid growth of commercial television and sensationalist content, to the disadvantage of civil society, which seems to be losing its voice in the conduct and performance of children's television (Hendriyani et al., 2011, p. 98). For similar reasons, concerns about

negative content can be applied to other media platforms which are dear to children, such as electronic games, the Internet and mobile phones.

Based on our findings, we formulate recommendations of actions for parents and teachers, encouraging children to take responsibility for their own safety as much as possible, rather than relying on restrictions or adult mediation. For the parents, we recommend them to make efforts to decrease their digital inequality with their children so that they know how to use newer media platforms and understand the risks as well as the opportunities related to media use. If they do not know what kind of content their children may be exposed to, they are not in a position to adequately mediate their children's interactions with the media. This study found that children spend hours using various media every day. Parents should discuss the potential media effects with their children, including the consequences of excessive use. And they should involve their children in making media rules at home, such as when and how long they can watch television or play electronic games. Adequately addressing these concerns could also include measures such as adoption of V-chip technology, intended to block TV content considered harmful for children. For the same purpose, parents could use blocking software on computers—a woefully ineffective solution on mobile platforms. One could also think of a broadcast time slot allocated to children's television programs on weekday mornings (between 7:00 and 8:00 am) and afternoons (4:00 to 8:30 pm), following, among others, Australia's example (CTS, 2009).

Teachers' concerns and values were comparable with those of the parents, but the teachers were more media-literate. Most of the teachers in this study were at ease with computers. Therefore, teachers could become valuable media literacy education facilitators: they speak the same 'language' as the parents but are generally more knowledgeable about newer media, so that parents and children could seek their advice. Moreover, in Indonesia, schools are still considered as a highly reliable source of information by both parents and children. However, teachers should

increase their skills, not only with respect to media use, but also in analyzing, evaluating, and producing content. Teachers should co-operate with parents, discussing their values and concerns, including children's media use, so that children benefit from consistent media use rules at home and at school.

Last but not least, government and regulation could also endorse locally produced children's programs as well as pay closer attention to the impact of the new media platforms, as these are massively present in Indonesian homes already—including in children's bedrooms, and consequently out of parental sight and control. The digital industry—Internet, electronic games, mobile telephony—could be encouraged to provide positive content for children and develop innovative parental control tools (see Livingstone & Bovill, 2010). In conclusion, media literacy education efforts should optimally include all actors involved: children, parents, and teachers alongside government and regulatory actors.





## Chapter 6

### OVERALL DISCUSSION AND RECOMMENDATIONS OF THE STUDY

This study was designed against a backdrop of tremendous changes in the Indonesian media environment over the last five decades. Newer, digital media such as the Internet, mobile phones, or electronic games have become part of family life and especially the everyday life of children, adding to and competing with older media such as television, radio, or books. Such a saturated environment has caused concerns about children's relationship with this plethora of media. These concerns were addressed in media literacy efforts initiated by several parties across Indonesia: NGOs and private foundations, schools, universities, local communities, the government, and coalition groups (Hendriyani & Guntarto, 2011). In the literature that focuses on the child as agent, the concept of media literacy itself is defined in many ways, one of them being an ability to access, understand, and create communications in a variety of contexts (Buckingham, 2005, p. 5). The notion of media literacy involves three elements: the production process, media messages, and media audiences; each element is based on knowledge and skills (Rosenbaum, Beentjes, & Konig, 2008), knowledge being a prerequisite for skills acquisition.

By way of contextualization of our study, we started out with a description of the structure, conduct, and performance of children's television in Indonesia from the 1970s to the 2000s. 'Structure' refers to ownership, finances, the role of advertising, and relevant media policies. 'Conduct' includes program development and production, and 'performance' refers to content, including diversity of content (see McQuail, 2005, p. 192). Our content analysis of Indonesian children's programs attempted to describe the 'world'—in terms of social-cultural characteristics and cultural values—portrayed in such programs. In addition, we collected survey

data on children as a media audience to better understand how Indonesian children have integrated the various media in their everyday lives and how their parents and teachers view their media use.

Chapters 2 to 5 presented our study results in detail. This chapter focuses on our main conclusions and their significance and usability as part of media literacy initiatives across Indonesia. It also reports on recent media policy developments and includes the comments of Indonesian TV industry representatives who read our conclusions. Last, it formulates empirically grounded recommendations for Indonesia's policy makers, media industry, parents, teachers, and children.

## **6.1. The Indonesian children's television industry**

We studied what changed and what remained the same over four decades in the programming of children's television, as well as the television stations' efforts to design and produce quality children's programming in the same period. We also tried to determine whether government regulation and civil society's pressure had an impact on children's television.

We found that the structure, conduct, and performance of children's television in the last four decades reflect the interaction between the media, the government, the market (i.e., the audience and advertising market), and civil society. A striking trend is undoubtedly the exponential growth of children's television in the last four decades, and its constant seesawing between commercialism and idealism.

Over the years, children's television has become a large industry in Indonesia. What started as a family entertainment option in the 1970s grew to become integrated into the government's propaganda machine in the 1980s. In the 1990s the industry began to develop at a fast clip, as illustrated by an ever-increasing supply of programs that capitalized on children as a

market with no regard for this audience's vulnerability. Although there were some efforts to produce quality children's programs locally, as illustrated by a number of *Trans7* documentaries (e.g., *si Bolang* or *Laptop si Unyil*), most TV stations shied away from self-production, choosing instead to purchase successful programs from large foreign corporate networks such as Nickelodeon or Warner to 'guarantee' advertising income.

It is important to keep in mind that between 1962 (creation of the first television station) and 2002 (the year of the Broadcasting Act), broadcasting activities in Indonesia were only made possible by ministerial and presidential decrees. In other words, through four decades television stations were almost self-governed. This was especially the case of commercial stations owned by individuals close to former President Suharto's inner circle. The 2002 Broadcasting Act provided the legal foundation for the establishment of the Indonesia Broadcasting Commission (*Komisi Penyiaran Indonesia-KPI*) in 2003. The KPI regulates the country's broadcasting system, which includes issuing the Broadcasting Code of Conduct (*Pedoman Perilaku Penyiaran-P3*) and Broadcasting Program Standard (*Standar Program Penyiaran-SPS*). The first P3-SPS (2004) was rejected wholesale by the television industry on grounds of it being only decree and not law. The KPI then had the P3-SPS passed as law in 2007. The 2007 P3-SPS, revised in 2009, was a major step for children's television: for the first time, TV stations found themselves required to comply with a classification system (A-Anak) for children's programs aimed at audiences below the age of 12. Nevertheless, numerous civil society recommendations—such as a curb on advertising during children's programs or classification of age-appropriate programs for preschoolers—were omitted from the regulation final draft.

### ***Discussion***

Overall, the practice of buying foreign programs has not changed since the time we started our research in 2006. While *Trans7* remains an exceptional performer as producer of low-budget, high-quality children's documentaries generating high advertising income, most television stations tend to broadcast imported programs or low-quality, self-produced programs. Examples are soap operas, casting children as main characters in 'adult' storylines with no educational value. Serious efforts to produce an educational program such as *Jalan Sesama* (the Indonesian version of *Sesame Street*) were made between March 2006 and February 2012, but then petered out when USAID funding was discontinued. Broadcast between 2009 and March 2011 by *Trans7*, *Jalan Sesama* has garnered praise from Indonesian and international institutions alike for its quality (USAID Indonesia, n.d.). When the funding dried up, stations refused to buy the program at its production cost, which effectively killed it. According to the Head of the *Jalan Sesama* Research Department, the program's high production cost and low ratings resulted in TV stations deciding that its return on investment was no longer worthwhile (personal communication, 18 November 2012).

Regulation-wise, civil society's concern for the protection of children is apparent in the new, 2012 P3-SPS, which emphasizes the following aspects: children's protection, advertising, public service, journalism programs, local content, and fines. Concerning children's protection, the most important initiative is the program classification system aimed at pre-school children (indicated with P) and the change in age groups for programs aimed at a general audience (*Semua Umur*-SU). The P classification applies for programs aimed at audiences aged 2 to 6. The SU rating is aimed at all audiences above 2 years old. This regulation heeds the recommendation of media literacy activists that children below 2 years of age should not watch television.

In general, programs rated P, A- (*Anak* - children, aged 7-12), R (*Remaja* - teenagers, aged 13-17) or SU should not contain violence, sex, drugs, or superstitious elements. P-rated programs should promote educational, social, and cultural values. A-rated programs should promote the abovementioned values but are allowed to show anti-social behavior, provided such behavior is also shown to be punished. R-rated programs may include discussion or visualization of sexuality and male-female relationships as long as such elements are used for educational purposes. The regulation also states that P- rated programs should only be broadcast between 07:00-09:00 am and 15:00-18:00 pm local time, while A-rated programs should only be broadcast between 05:00 am and 18:00 pm local time. This regulation helps parents restrict their children's TV time. Showing age classification is also mandatory for pay or cable television.

Another important aspect of the new P3-SPS is that any program that somehow promotes tobacco products is considered cigarette advertising and can only be broadcast between 21:30 pm and 05:00 am local time. Violation of this regulation can be fined up to one billion Rupiah (almost one million USD). This implies that advertising or activities sponsored by tobacco companies, including music concerts aimed at teenagers, cannot be broadcast during teen programs. There is currently no regulation of advertising as a whole before, during, and after preschoolers' and children's programs. Aspects that are strictly regulated in Europe and Australia—ads as a broadcast element clearly distinct from the actual program, food advertising in children's programs (see Australian Children Television Standard 2009), etc.—are left untouched by Indonesian law.

The Indonesian Television Broadcasting Association (*Asosiasi Televisi Swasta Indonesia*-ATVSI) has rejected the new P3-SPS, demanding to be involved in drafting the regulation (Widyaningtyas, 2012). What the television industry rejects, among other things, is the attempt at regulating tobacco advertising as well as the rule that advertising time should not

exceed 20% of daily broadcast time. The talks between the television industry, the KPI, and Parliament are still going on. In the meantime, the 2012 P3-SPS remains in force, as confirmed by a KPI Commissioner (personal communication, 17 November 2012).

The KPI Commissioner emphasized the importance of civil society as a pressure group capable of changing broadcasting practices and policies. A recent example (September 2012) is provided by *Metro TV*, which called Rohis (*Rohani Islam*, an Islamic organization active in schools) a terrorist organization in a newscast. This statement elicited a strong public response in the form of thousands of protest letters and text messages sent directly to *Metro TV* and the KPI. As a result, *Metro TV* had to issue a formal apology and rectify the news on all its platforms. It also received a written warning from the KPI for broadcasting inaccurate and sourceless information (KPI, 2012). The movement had proven that television audiences can undoubtedly influence the country's broadcasting industry.

In all, efforts to create quality children's television hinge on the interaction between the media, the market, the government, and civil society. As long as the voice of one entity (i.e. civil society) is repressed, the quality of Indonesia's children's television will be compromised. Audiences need to be empowered so that they are not only acting as a market, but also as part of civil society, requiring better quality children's programs.

## **6.2. Children's television messages in Indonesia**

At the media message level, we focused on TV content. This study described the 'world' television has shown children for decades, with a specific focus on certain social-cultural characteristics and cultural values. We found that while gender representation – male actors outnumbered female actors – remained the same over time, other social-cultural characteristics

(i.e., age, ethnic representation, religious outlook, and living conditions) had changed. We also found that personal-focus values became more dominant than social-focus values.

Unsurprisingly, a majority of characters in both the 1980s and the 2000s were children (aged 5-12). However, while in the 1980s preteens were the second-largest group of characters, in the 2000s this age group had disappeared. Based on physical appearance and language accent, Western Indonesia dominated children's television in both decades, with no representation whatsoever from Eastern Indonesia. The Middle-Eastern outlook appeared in the 2000s, in addition to the predominantly Caucasian and East Asian screen presence of the 1980s. As for religion, this study found the Islamic presence had almost tripled between the 1980s (27%) and the 2000s (68%).

### ***Discussion***

Three of our informants who have been active in the television industry for years gave similar explanations for trends such as the disappearance of preteens, the on-screen preeminence of Western Indonesians, and Islam's higher visibility in the 2000s. Overall, they see market logic as the main reason behind these trends. Television stations do not see preteens as a potential market, unlike children who have 'pestering power' so that parents tend to spend money on them, or teenagers who can spend their own pocket money. Production teams also find it difficult to create stories for this age group which is too young for love stories but already too old for children's stories. The dominance of Western Indonesia not only reflects the uneven demographics of the archipelago but also an imbalance in the national distribution of economic power. Money flows are greater and faster in Western Indonesia, which is a potential market for advertised products on television. The new media freedom born of the Reform era (from 1998) led to an increased religious presence on TV, as religious expression had been forbidden or strictly controlled by the

Suharto regime. At the beginning of the 2000s, several drama serials with a clear Islamic outlook were broadcast during the fasting month and gained high ratings and market shares. This success inspired other stations to broadcast ‘me too’ programs. In other words, religious program content had become a commodity, broadcast for purely commercial reasons. Not only did the serials generate advertising income, they also gave a boost to the Islamic fashion business—clothes, hijabs, accessories, and jewellery. The business has grown tremendously, so much so that the Industry Ministry has been planning to make Jakarta the Islamic fashion capital of the World by 2020 (Jakarta Globe, 2012).

With regard to the portrayal of living conditions, this study showed that most of the characters in children’s television drama shifted from living in traditional homes with traditional interiors and eating traditional food in the 1980s, to modern homes with modern interiors and Western food in the 2000s. These findings are similar to Kang’s (1992) findings about the westernization of life as portrayed by Korean television in 1987, with most of the characters eating Western food and Wearing Western clothes.

Living conditions were not the only aspect of Indonesian children’s television drama to have moved closer to Western culture. This study also found that in the 1980s and the 2000s children’s dramas promoted personal-focus values, such as being independent individuals—being ‘creative’, ‘able to make one’s own decisions’, and ‘showing one’s abilities’—rather than the social-focus values usually found in Eastern countries, such as benevolence: ‘loyal to friends’, ‘helping out other people’, and ‘listening to others’ (see Hofstede, 1984, Kirkman, Lowe, & Gibson, 2006; Schwarz & Bardi, 2001).

Overall, the *Unyil* character in the 1980s and the *Entong* character in the 2000s may be seen as representing the context of each decade. The boy Unyil was created as the ideal child in response to a request from the State Film Production Centre of Indonesia (*Pusat Produksi*



*Perfilman Negara*-PPFN (see Kitley, 1999). Unyil lived in a village called *Sukamaju*—which translates literally as “willing to advance”—and took part in those societal activities that the government promoted, such as tourism, health care, and general elections. Total government control, a fact of life in the 1980s, was also reflected in this program. By contrast, the boy Entong lived in a Betawi residential area in Jakarta. He was portrayed as a religious boy who learned to recite the Quran and prayed regularly. Moreover, he could rely on a magical sock that always granted him his wishes, especially when confronted with his rivals: Mamad and the gang.

We avoided being normative in our content analysis in that we did not attribute a higher or lower quality rating to given cultural values. Nor did we consider any given social-cultural characteristic as better than another in a given time frame. However, the findings showed that children’s television drama applied its own lens to ‘a world’ which in essence was the specific producer’s construct. It seems important for the audience and the TV stations to be able to distinguish between ‘television reality’ and ‘societal reality’. This basic knowledge can only be achieved through media literacy.

### **6.3 Media audiences in Indonesia**

Children are considered a special media audience for two reasons. On the one hand, their inexperience and cognitive immaturity make them a vulnerable audience that must be protected. On the other hand, they are seen as agents who make use of the media for their own benefits (see Buckingham, 2000; Potter, 2011; Valkenburg, 2004). Our study looked at the ways in which Indonesian children have integrated them into their everyday lives: media available in their homes and bedrooms, media use patterns, and gratifications derived from such use. Parents and teachers were also studied because they are the children’s ‘significant others’ (e.g., see

Alexander, 2008; Buckingham, 2005; Livingstone, Haddon, Görzig, & Ólafsson, 2011; Nathanson, 2001; Valkenburg, 2004).

We found that most Indonesian children live in a saturated media environment, with at hand at least one television set, a mobile phone, books (not for school), a video player, and a radio set. Television remains the dominant medium at home while the mobile phone is king in most bedrooms. Children spend plenty of time in front of the television set: about 5.5 hours on weekdays and 7.4 hours on holidays, although most of them combine TV watching with other activities. The time spent on other media is also high: 2.2 hours on weekdays and 3.8 hours on holidays for electronic games, possibly overlapping with time spent on the Internet, which most children use to play online games (for 1.2 hour on weekdays and 2.1 hours on holidays). However, children do not use electronic media exclusively: they also use conventional media such as books and magazines.

Our study also found that a majority of parents spent more time with their children in front of the TV than newer media (i.e., electronic games, computers, and the Internet). While children usually watch television with family members, they tend to use newer media with friends or siblings. This can be explained by the fact that while they may be positive towards them, most parents do not use computers. And most of those who do aren't comfortable with the medium. Therefore, they are not in a position to mediate their children's computer use, nor their use of other, newer media such as the Internet, electronic games, and mobile phones. This lack of parental involvement may be illustrated by the following findings: One out of ten children admitted to accessing a porn site at least once. Also, one out of ten children in our study mentioned M-rated (Mature—from age 17) electronic games as their favorite games. Children used the Internet mainly for entertainment purposes, such as playing online games (50%),

chatting (20%), downloading information (e.g., song lyrics, info on sport clubs, trivia on show-business idols, etc.), and rarely (11%) for school assignments.

Parents claimed to enforce media usage rules at home. Restrictions apply to electronic games and Internet use more than to television, but the children perceive these as topics open for discussion rather than binding instructions. It seems indeed difficult for children to take media usage restrictions seriously, especially regarding television, since TV sets tend to be on at all hours at home. Parents said they watch television daily, usually for more than an hour. Those who curbed home media use tended to have more frictions on the subject with their children. The findings of this study are in line with trends in Europe in that newer media have reversed the traditional status hierarchy within families, with parents using the media less often and less skillfully than their offspring (see Livingstone & Bovill, 1999; Pasquier, 2002).

Questions aimed at parents were also asked to teachers as the next closest adult in children's lives. This study found that teachers have values and concerns comparable to those of the parents: i.e. they favor a greater emphasis on education, they worry about the availability of illegal drugs, and are concerned that children may not be learning decent values as they grow up. However, teachers were more critical of television than parents. They were more numerous in expressing concern about violent or sexually explicit scenes on TV and in movie theaters, as well as the risk of addiction to electronic games. Similar to parents, teachers had a positive attitude toward computers. But unlike them, most were skilled computer users.

### ***Discussion***

Of all media, children cherish their mobile phone the most. Most Indonesian parents provide their children with a mobile phone so that they can monitor their whereabouts. Interestingly enough, calling their parents is the least frequent thing that children happen to do with the device. They

mostly use it for texting friends, listening to music, calling friends, playing games, taking pictures/videos, and accessing the Internet. While individual mobile phone ownership among Indonesian children was higher than in the US and Europe at the time of our study (2009), Internet availability in Indonesian children's homes was lower than in US or European homes. The cost of mobile phones with an Internet connection is now lower than ever before: the cheapest smartphone nowadays costs about the equivalent of USD30. Recent research by Yahoo! Inc and TNS showed that the mobile phone has become the second most used medium (55%) among Indonesian youths, after television (100%), thus becoming the default Internet access tool, replacing the Internet café. The research was conducted in January 2012 in several large cities (Kurniawan, 2012).

Overall, this study found that a number of media have indeed become part of the parents-children relationship, as a source of interaction, discussion, and at times friction. However, parents and children perceived their media experiences differently. The latter have integrated new and conventional media platforms into their daily activities. Teachers and parents have comparable views, but the former are more media literate. In other words, the teachers could act as media literacy facilitators between parents and children. In their capacity as the children's 'significant others', they have a lot of room for improvement. They are trusted individuals who enjoy a great deal of authority among the children and their parents. This authority could be put to good use in extra-curricular Internet guidance, both by teaching technical skills and encouraging safe online behavior and practices.

#### **6.4. Recommendations**

This study looked for empirical data about media industries, media messages, and audiences with a view to promoting media literacy efforts. Its sections on industries and messages focused on

television, which remains the dominant medium today. However, the section devoted to media audiences also found that newer media, especially mobile phones, have become central in children's lives. We therefore wish to formulate several recommendations for future media literacy research and policy, with a special emphasis on the specific Indonesian context (i.e. distinguishing between urban and rural areas).

#### **6.4.1. Future research**

The changing media environment has brought numerous challenges for future researchers to take on. Future endeavors could expand both the research scope and the focus on the media platforms under scrutiny.

##### ***Expanding the scope***

Focusing on Jakarta as the capital city of Indonesia, this study was able to describe the country's most saturated media context. The media industry, including all national TV stations, remains concentrated in Jakarta. However, our study on media audiences cannot be generalized to all regions owing to uneven development across the archipelago. In many rural areas computers are unknown, mobile telephony coverage is nonexistent and books are still thought of as luxury items. Nevertheless, there also are young people in rural areas who actively access social media sites from their mobile phones. Therefore, further research could be conducted in other regions in Indonesia to help create a national map of media audiences and media use patterns. Such data would be very helpful for local media literacy education efforts, making it possible for media literacy activists to prioritize their actions with a high degree of accuracy.

This study has explored the television industry and its offer for children. We would therefore encourage future researchers to look at other media industries and contents. A case in

point: the Internet. Until recently, there was no regulation in place regarding Internet cafés or electronic games cafés or rental places. Nevertheless, many complaints were voiced that children were able to access pornography, spend time on inappropriate online content, or even make use of sleeping areas there. This reality may create pressure on policy makers to regulate the conditions for exposure and use in such establishments. It could be a matter of forbidding them to offer sleeping areas, for example, or prohibiting high partitions between computer stations so that kids can be monitored, library style. Furthermore, the revision process of the 2002 Broadcasting Act, pertaining to the democratization of broadcasting media, including network television, as well as broadcasting media ownership, is still ongoing in Parliament, with tensions between public-minded members and industry advocates. In other words, there is plenty of scope for explorative research in the field of media industries and messages.

### ***Newer media***

This study mainly concentrated on television, still the number one media among the Indonesian population. However, we identified a shift in media use towards newer platforms, especially mobile phones, electronic games, and online content. We also found that children are not ‘naive’ about the various media: they know what they want to do with them and actively seek ways to achieve their goals. The development of digital technology, and especially the Internet, has enabled children and young people to become media content providers themselves. Little is known about what exactly children, their parents, and their teachers know about safety, risks, and opportunities in using those media. Empirical evidence on this topic would help media literacy activists develop relevant programs that not only help children protect themselves but also help them take advantage of the opportunities provided by the Internet.

#### **6.4.2. Policy Recommendations**

Based on our findings, let me now formulate recommendations aimed at a variety of stakeholders in Indonesian media literacy initiatives: the policy makers, the media industry, the parents, the teachers/schools, the general public, and of course the children themselves. Initiatives in this field should aim for *digital citizenship*, encouraging children to take responsibility for their own safety as much as possible, rather than relying on restrictions or adult mediation. With children growing up in a media-choked environment, any media literacy initiative should thus be empowering rather than restrictive in nature. In this respect, empowering children means giving them what they need to use the media for their own benefits, not as a passive audience or mere consumers, but as active agents.

##### ***Actions to be taken by policy makers***

- This study found that attempts at regulation of the broadcasting system on the part of the government or the KPI often face resistance from the media industry. The experience of NICAM—Netherlands Institute for the Classification of Audio-visual Material—illustrates how media actors and the media authority (e.g., TV organizations, DVD and games producers) can work together to co-regulate and classify television and film content according to criteria such as (crude) language, scenes of an explicitly violent or sexual nature (see <http://www.kijkwijzer.nl/index.php?id=150>), etc. Another example is the PEGI (Pan European Games Information) system, which provides a classification of the suitability of electronic games by age groups, helping parents make informed decisions on buying games (see <http://www.pegi.info/en/index/id/23>). This shows that there are ways for policy makers and the media industry to co-regulate the media market in the interest of target audiences.

- Television stations favor imported children's programs because they find it difficult to produce such programs themselves. Policy makers can encourage the production of local children's programs through funding and incentive schemes. Efforts to create quality children's programs, such as *Jalan Sesama*, are commendable. Incentive schemes could be extended to other platforms and contents, such as educational computer software and electronic games.
- Advertising before, during, and after TV programs directed at children and preschoolers is regulated in Europe and Australia due to its potential impact. Indonesian policy makers should provide similar protection for the nation's young television audiences, for example through advertising time limits in relation with children's programs, or by requiring TV stations to clearly distinguish ads from editorial content (for example, see the Australia's Children Television Standard, 2009).
- In Jakarta, Indonesia's capital city, access to computers and the Internet is still limited. Children in more affluent households are more likely to have a computer and an Internet connection at home. The government should ensure equal access to computers and the Internet, especially through schools. Although programs bringing computers and Internet access to rural areas—such as *Desa Pintar* [Smart Village] or *Internet Masuk Desa* [Internet Enters the Village]—have been in place since 2008, they only provide computer devices and Internet connections. These programs have met with an enthusiastic response in several areas, such as in the Riau Islands of Sumatra (Lesmana, 2012), but they have failed in others, such as in Kediri, Sulawesi, due to inadequate maintenance of the equipment and insufficient skills on the part of the users (Irawan, 2011). Initiatives aiming to provide access to computers and the Internet should not be limited to hardware. They should also equip the people with the skills



they need to safely use the technology for their own benefit. People should be aware that the Internet can be useful (for example in economic terms: to sell crops) but also that it can have a negative impact on their own well-being (e.g., when accessing porn through mobiles, being exposed to violence, and hoax news).

- Policy makers (e.g., the Ministry of Education) should integrate media literacy—especially online literacy—in school curricula, and provide materials for use in the classrooms. Such a policy would encourage schools to act in this field without considering it an additional burden. Media literacy education could also be part of the local governments’ efforts to promote the Children Friendly City/County (*Kota/Kabupaten Layak Anak*) program initiated by the Ministry of Women Empowerment and Child Protection to provide a safe environment for children (see *Kabupaten/kota Layak Anak*, n.d.). Considering that the various media have become a central part in Indonesian children’s lives, creating a safe environment in this respect should also be part of those programs.

#### ***Actions to be taken by the industry***

- We found that media regulation in Indonesia was invariably initiated by policy makers, such as the Ministry of Information or the Indonesian Broadcasting Commission. The ‘Coalition to make the Internet a safer place for kids’, initiated by the European Commission, shows that co-regulation to protect children is a distinct possibility. There is a commitment to take positive action in five areas: “simple tools for users to report harmful content and contact, age-appropriate privacy settings, wider use of content classification, wider availability and use of parental controls, effective take down of child abuse material” (see [http://ec.europa.eu/information\\_society/activities/sip/self\\_reg/index\\_en.htm](http://ec.europa.eu/information_society/activities/sip/self_reg/index_en.htm)). Corporate signatories of the Coalition include *Apple, Facebook, Google, Nintendo, Nokia*, and

*Samsung*—all household names in Indonesia. Media producers could follow Europe's lead, starting with the labeling of television programs and electronic games aimed at children with a clear age-classification symbol.

- Indonesian media producers, especially those in the television and electronic games business, could develop content more appropriate for young audiences. Efforts to produce quality children's television such as *Si Bolang* or *Jalan Sesama* should be supported by television stations. Electronic games producers could offer more education-entertainment programs that are suitable for children. And Internet/electronic games café owners can contribute through self-regulation, for example by installing low partitions between computers, or by refraining from providing sleeping areas.

#### ***Actions to be taken by the parents***

- This study found that most parents did not use a computer, while those that did were hardly comfortable with it. Parents should make efforts to decrease this digital divide. Knowing how to use newer media platforms would help them understand the related risks and opportunities. If they do not know what kind of content their children may be exposed to, they are not in a position to adequately mediate their children interactions with the media. For example, they need to know that any information put on the Internet becomes public content and cannot easily be deleted. Then they can discuss with their children the type of information they might share online.
- Parents in our study watch television daily for more than one hour and have a neutral attitude toward the medium. Watching television has become a cheap home entertainment alternative, but parents need to develop their critical thinking skills, and most urgently to learn to tell the 'television world' from the 'real world'. Once the parents understand that all media contents

are constructed, they can initiate discussions on television contents and media contents in general so as to stimulate critical thinking in their children and undermine the unconditional trust in media messages natural to the unsophisticated mind.

- This study found that Indonesian children spend hours using various media every day. Parents should discuss the potential impact of such habits with their children, including the consequences of excessive use. And they should involve their children in setting home media use rules (e.g., when and how long they can watch television or play electronic games).
- This study found high levels of mobile-phone ownership and use among children. Owing to technological advances, what used to be separate media functions are now integrated into single mobile devices, including Internet access. Parents should be aware of their children's mobile phone capabilities (e.g., camera or social-network access) and discuss the related risks with them. They could also discuss this issue with the teachers and other parents with a view to establishing a common set of rules for mobile phone usage at school and at home.
- As they are not always able to supervise their media interactions, parents should promote self-management and coping skills in their children. In other words, improving the children's online resilience is the aim.

#### ***Actions to be taken by teachers/schools***

- Teachers' concerns and values were comparable with those of the parents, but the teachers were more media-literate. Indeed, most of the teachers in this study were savvy computer users. Therefore, teachers could become valuable media literacy education facilitators: they speak the same language as the parents but are generally more knowledgeable about newer media, so that parents and children could seek their advice. Current curricula encourage teachers to use digital media for educational purposes, for instance by showing video tutorials

or using computer software for presentations. However, teachers should increase their skills, not only with respect to media use, but also in analyzing, evaluating and producing content.

- Our study found that Indonesian children are involved with digital media from a very young age. For example, most Jakarta-based children in our sample had owned a mobile phone since the age of 10, but 2% reported they already had such a device when they were 5. Teachers need to develop age-appropriate media literacy education modules.
- Fifty-nine percent of Jakarta-based children in our sample had a home computer. Only 28% had a home Internet connection, while 68% said they accessed the Internet daily or weekly. This means that most children go on the Internet from outside locations, for instance an Internet café. Schools need to provide equal opportunities for children to learn about computers and the Internet. This is especially important for children who do not have access to these media platforms from home, and will significantly reduce digital inequalities and make it possible for children to build online skills.
- Schools should co-operate with parents and discuss values and concerns, including the children's media use, so that they benefit from consistent media use rules at home and at school.

#### ***Actions from the public as civil society***

- This study found evidence that the general public can exert pressure on the policy makers, the market, and the industry. One example is the uproar against the TV station that broadcast *Smackdown!* in 2006, after several children were injured (some died) imitating the program's fighters (*Lativi dikenai sanksi*, 2006). As a result, the station canceled the program. Another example happened recently when a TV station broadcast inaccurate, negative information on an Islamic group. Thousands of protest letters led the station to issue an apology and

clarification. The station also received a written warning from the KPI (KPI, 2012). In other words, audiences need to realize that their actions could help create quality media in Indonesia. Some actions that could be taken by the public include sending protest letter to TV programs that violate P3-SPS, or conversely, praising stations with high educational value programming. The public could also take part in the revision process of the 2002 Broadcasting Act, which regulates the entire broadcasting system.

- We found that imported programs have dominated children's television in Indonesia since the 2000s. We also found that Western Indonesian representations were prevalent in children's dramas in the 2000s, especially through Betawi ethnic groups, as shown by the characters' spoken accents. Public pressure can become a key force in the development of local children's television, not only production-wise but also by pushing the regions to become involved in children's programming. Locally produced programs could serve the corresponding community, especially in regions outside Jakarta, which remain underrepresented on TV. The KPI has issued a regulation that makes it mandatory for stations to broadcast local programs (see P3 Section 42 and SPS 2012 Section 68). However, the KPI does not see this as an urgent issue as of yet. But should audiences from regions outside the Jakarta area—such as East-Java, Sumatra, Borneo, or Sulawesi—become more vocal, the need for local children's productions could very soon be bumped up on the agenda.
- The public should take responsibility for its media environment, not only by putting pressure on the policy makers and the media, but also by acting in favor of the creation of a safer media environment for children. Sidomulyo Village, in East Java, has launched a remarkable studying hour policy: between 18:00 and 20:00 pm on school days, all TV sets are turned off in every house so that the children can study without distraction. The program is supported by

the 967 villagers who are 100% literate and represent a total of 151 Bachelor's degrees and 11 Master's degrees (see Kabar Gresik, 2012). Other communities could make such an initiative their own. They could start small by getting the local Internet/electronic games café(s) to turn away school-age children after 21:00 pm, for instance.

***Actions to be taken by the children***

- Last but not least, children should be treated as empowered media audiences: they are not always passive users, having started to create content, especially on online platforms. Therefore, they should be actively involved in media literacy education. Adequate training could help some of them become peer-group facilitators, actively promoting media literacy among their friends. Children could also assist teachers or media activists in developing media literacy modules. Peer pressure grows as children move into adolescence, while parental influence is on the wane. Therefore, more attention should be paid to peer culture and influence. Schools can also play a key role in supporting such programs.

This study has provided empirical findings about media industries, messages, and audiences in Indonesia, which all have a role to play in setting up relevant efforts to promote media literacy across the country. Media have become a central element in the lives of children and families. Finally, there is no doubt that promoting media literacy will ultimately lead to a better quality of life in Indonesia.

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**Appendix 1.**  
**CODEBOOK CONTENT ANALYSIS**

This coding instrument is designed to analyze social cultural behaviors in children's television programs in Indonesia from the 1980s to the 2000s. The units of analysis are episodes of the program.

The coding instrument contains two parts. The first part involves general characteristics of an episode: such as main setting or duration. The second part involves the description per character in that episode: such as religious affiliation or age.

The working procedure for this instrument is as follows:

1. Watch the episode in order to get acquainted with its story. While you are watching the episode for the first time, write down the names of the actors in the order of appearance in the program.
2. Watch the episode a second time. Register general characteristics of the episode (first part of this codebook).
3. Code the character(s). Please replay the episode if you miss certain information about the character(s). If you still cannot decide on a certain code, use code 99 = no encryption. Please write down the rationale for this code.

The codebook should not be applied to scenes in the episode that are related to the previous or next episode.

#### **FIRST PART**

1. Coder name :
2. Title of the program :
3. Episode number (or title) :
4. TV Station :
5. Broadcast date :
6. Broadcast month :
7. Broadcast year :
8. Broadcast period : 1980/1990/2000
9. Name production house :
10. Time :
11. Duration :

Specify the duration of the program in minutes, excluding advertising. For example, a program of 18 minutes is coded 18.

12. Advertising time :

Specify advertising time in minutes. Add the duration of all advertisements in the episode.  
Normally, the advertisements will be shown at the beginning, middle, and end of the episode. Please describe at the end of this codebook whether you found "hidden" advertisements or product placements in the episode.

13. General themes:

- |                        |                                       |                              |
|------------------------|---------------------------------------|------------------------------|
| 01. Family             | 06. Science                           | 11. Supernatural             |
| 02. Education          | 07. Health                            | 12. Minority group or people |
| 03. Friendship         | 08. Leisure/physical culture          | 13. Law enforcement/crime    |
| 04. Society life       | 09. Sports                            | 14. Social welfare           |
| 05. Environment/nature | 10. Human-made disaster/<br>accidents | 15. Other, namely....        |

14. Origin of the program

- |           |   |
|-----------|---|
| 01. Local | 03. Japan   |
| 02. US    | 04. Other, namely...(Explain in the form of open questions) |

15. Main location of the episode:

- 01. Urban/city area
- 02. Non-urban/village area

16. Main setting:

- 01. School
- 02. Home
- 03. Village
- 04. Residential area
- 05. Other, namely.....  
(Explain in the form of open questions.)

17. Short storyline:

Provide a brief description of the episode's storyline.

## **SECOND PART**

The analysis in this part applies to the characters in the episode. A character can be coded as one if she/he gives meaning to the plot of the story in the episode. For example: people dining in a restaurant are not characters for analysis. A waiter spilling drinks on the main character and thus causing a fight is a character to be analyzed.

Make a list of all characters to be analyzed. If the name of the character is unknown, use a brief description of the character, for example: "waiter who spills a drink". If an actor plays two characters (i.e., a twin), analyze her/him as two characters.

### ***SOCIAL CULTURAL CHARACTERISTIC OF THE CHARACTER***

#### **1. Character frequency:**

01. Major characters play the principal roles essential to the story. Most of the time, storylines are based on characters who aim at a certain goal or who try to solve a certain problem.
02. Minor characters include all other speaking roles that appear occasionally in the program and play a more supporting and passive role compared to the major characters.

#### **2. Character type:**

01. Good (hero)
02. Mixed
03. Bad (villain)

#### **3. Gender**

01. Human, creature, animal, machine, thing: male character
02. Human, creature, animal, machine, thing: female character
03. Insufficient information about the gender, e.g. transsexual.

4. Character's age:

01. 0-4 years old
02. 5-12 years old (usually wearing white-red uniform)
03. 13-15 years old (usually wearing white-blue uniform)
04. 16-18 years old (usually wearing white-grey uniform)
05. 19-22 years old
06. 23-29 years old
07. 30-55 years old
08. 56 years or older

This is not the age of the actor, but the age of the character represented by the actor.

5. Ethnicity/Race:

01. Caucasian: fair skin, non-black hair, using foreign language/mixed with Indonesian, 'Indo'.
02. Western Indonesian: light brown skin, straight/wavy black hair
03. Eastern Indonesian: dark brown skin, curly hair
04. East Asian: looks Chinese, Japanese, Korean.
05. Middle East: Looks Arabic.
06. Other: African, Indian, .....(Explain)

Choose the category the character represented.. For example, a character dressed or made up as a Korean, although she/he is not a real Korean, choose 04 for coding.

6. Language used by the character:

01. Indonesian without particular accent
02. Indonesian with Jakarta slang style
03. Indonesian with Betawi accent
04. Indonesian with Javanese accent
05. Indonesian with Sundanese accent
06. Indonesian with Bataknese accent
07. Indonesian with Padangnese accent
08. Indonesian with Malay accent
09. Indonesian with Ambonese accent
10. Indonesian with western accent
11. Indonesian with other accent, namely.....(Explain)
12. Other language, namely.....(Explain)

7. Religious belief

- 01. Islam
- 02. Christian
- 03. Buddhism
- 04. Hinduism
- 05. Confucianism
- 06. Other, namely...
- 07. Not clear

It concerns information related to the character in the episode, not the religion of the actor in real life. Some clues can be used to deduce the religious affiliation, such as using "Alhamdulillah" or "Insya Allah" in the dialog.

**FAMILY UNIT**

8. With whom does the character live?

- 01. With his/her nuclear family
- 02. With his/her extended family
- 03. With friend(s)
- 04. Alone
- 05. With his/her employer (e.g., for a housekeeper or baby sitter)
- 06. Unmarried cohabiting
- 07. Not clear

9. How many siblings does the character have? ... persons

Siblings can be biologically related or not (step-sibling or adopted). Fill "0" if the character does not have any sibling. This question is only applicable to child characters (aged under 18); fill in "99" for adult characters.

10. Marital status of the character:

- 01. Not known
- 02. Single
- 03. Short relationship, dating
- 04. Married
- 05. Widowed

This question is only applicable for non-children characters; fill in "99" for characters who are children.



## ***VIOLENCE***

11. Does the character commit violence? Code the highest level.

- 01. Character used no violence
- 02. Character used violence, but didn't kill: the character hurts someone or inflicts injury to someone.
- 03. Character used lethal force, caused death.

Violence refers to the use of physical force (with or without a weapon) against oneself or others OR direct action against one's will that inflicts pain or injury on someone. Violence can be both intentional and accidental. Only clear, unambiguous, overt physical violence will be coded. It must be directed against human or human-like beings, and must hurt or kill, or threaten to do so, as part of the script's plot.

12. Does the character become a victim of violence? Code the highest level.

- 01. Character is not a victim of violence.
- 02. Character is a victim of violence but the violence is not fatal, the character suffers pain or gets hurt.
- 03. Character is a victim of fatal violence, ends up dead in the episode.

13. Tone of violence that involves the character

- 01. Comic, something laughable
- 02. Serious
- 99. The character is not involved in violence

## ***LIVING CONDITIONS***

14. Activity of the character (what the character does for a living or does most of the time)

- 01. Student
- 02. Related to formal profession
- 03. Related to informal occupation
- 04. Related to household
- 05. Retired
- 06. Not working
- 07. Not clear
- 08. Combination, explain....

Code 02 applies to a formal occupation such as doctors, a managerial position in an office, teachers, etc.

Code 03 applies to street vendors, housekeepers, becak drivers, farmers, etc.

Code 04 applies to activities such as thinking of cooking, cleaning a dining table, washing dishes, shopping for household goods, preparing meals, etc.

Code 06 applies to a character that is obviously unemployed. If the character seems busy, wears a formal outfit, without a clear clue of her/his job, code 07 is more suitable than code 06.

Code 08 is used when the character seems to have more than one main activity, such as: a student who is also a street vendor, a housewife with a small shop at home.

15. Portrayal of activity:

- 01. Mostly negative
- 02. Mixed
- 03. Mostly positive

16. Is the activity paid or unpaid?

- 01. Unpaid
- 02. Paid

17. The setting of the dwelling of the character:

- 01. Not known
- 02. Modern/western house
- 03. Traditional/kampong house
- 04. Combination

Flats, apartments, real estate houses are examples of modern/western house.

18. The interior of the character's house setting:

- 01. Not known
- 02. Modern
- 03. Traditional
- 04. Combination

A traditional interior is usually dominated by wood/wood-like colors.

19. What kind of food does the character eat?

- 01. Not known
- 02. Western food
- 03. Traditional Indonesian food
- 04. Combination

20. What kind of clothes does the character wear? (most of the time)

- 01. Western clothes
- 02. Traditional Indonesia clothes (i.e kebaya, blankon, kain, batik)
- 03. Combination of both western and traditional Indonesian clothes.
- 04. Foreign country's traditional clothes.

21. Is the character rich?

- 01. Not known
- 02. Yes
- 03. No

It is usually shown by the outfit or way of life of the character, or implicitly shown/mentioned by other players in the episode.

22. Does the character drive an expensive car/motorcycle?

- 01. Not known
- 02. Yes
- 03. No

Code 02 only applies to those who drive/own the vehicle, not to those who take a ride.

23. Does the character live in a luxurious house?

- 01. Not known
- 02. Yes
- 03. No

Code 02 only applies to characters that live in a house that she/he owns or that belongs to her/his parents or grandparents, not to the housekeeper/baby sitter who works in the house.

### **CULTURAL VALUES**

The following table contains a list of statements about cultural values. Statements 1-10 are an individual-focus on cultural values, while statements 11-21 are social-focuses. Choose the most applicable answer for the statement 'very much like the character' or 'not like the character at all'.

No	Statement	<i>Very much like the character</i>	<i>Like the character</i>	<i>Some-what like the character</i>	<i>A little like the character</i>	<i>Not like the character</i>	<i>Not like the character at all</i>
1	Thinking up new ideas and being creative is important to the character. She/he likes to do things in her/his own original way.						
2	It is important to the character to make her/his own decisions about what she/he does. She/he likes to be free and not to depend on others.						
3	It's important to the character to show her/his abilities. She/he wants people to admire what she/he does.						
4	Being very successful is important to the character. She/he hopes people will recognize her/his achievements.						
5	The character seeks every chance to have fun. It is important to her/him to do things that give her/him pleasure.						

No	Statement	<i>Very much like the character</i>	<i>Like the character</i>	<i>Some-what like the character</i>	<i>A little like the character</i>	<i>Not like the character</i>	<i>Not like the character at all</i>
6	Having a good time is important to her/him. She/he likes to “spoil” herself/himself.						
7	It is important to the character to be rich. She/he wants to have a lot of money and expensive things.						
8	It is important to the character to get respect from others. She/he wants people to do what she/he says.						
9	The character likes surprises and is always looking for new things to do. She/he thinks it is important to do lots of different things in life.						
10	She/he looks for adventures and likes to take risks. She/he wants to have an exciting life.						
11	It is important to the character to be loyal to her/his friends. She/he wants to devote herself to people close to her/him.						
12	It's very important to the character to help the people						

No	Statement	<i>Very much like the character</i>	<i>Like the character</i>	<i>Some-what like the character</i>	<i>A little like the character</i>	<i>Not like the character</i>	<i>Not like the character at all</i>
	around her/him. She/he wants to care for their well-being.						
13	The character believes that people should do what they're told. She/he thinks people should follow rules at all times, even when no-one is watching.						
14	It is important to the character to always behave properly. She/he wants to avoid doing anything people would say is wrong.						
15	It is important to the character to live in secure surroundings. She/he avoids anything that might endanger her/his safety.						
16	It is important to the character that the government insures her/his safety against all threats. She/he wants the state to be strong so it can defend its citizens.						
17	Tradition is important to the character. She/he tries to follow the customs handed down by her/his religion or her/his family.						

No	Statement	<i>Very much like the character</i>	<i>Like the character</i>	<i>Some-what like the character</i>	<i>A little like the character</i>	<i>Not like the character</i>	<i>Not like the character at all</i>
18	It is important to the character to be humble and modest. She/he tries not to draw attention to her/himself.						
19	The character thinks it is important that every person in the world is treated equally. She/he believes everyone should have equal opportunities in life.						
20	It is important to the character to listen to people who are different from her/him. Even when she/he disagrees with them, she/he still wants to understand them.						
21	The character strongly believes that people should care for nature. Looking after the environment is important to her/him.						





**Appendix 2.**  
**BUKU KODE ANALISIS ISI**

Instrumen coding ini dirancang untuk menganalisis perilaku sosial budaya dalam program televisi anak di Indonesia periode 1980an sampai 2000an. Unit analisis dalam penelitian ini adalah episode dari setiap program.

Instrumen coding ini terdiri dari dua bagian. Bagian pertama berisi karakteristik umum dari episode, seperti lokasi utama atau durasi. Bagian kedua berisi deskripsi per karakter dalam episode, seperti afiliasi agama atau usia karakter tersebut.

Prosedur kerja untuk instrumen ini adalah sebagai berikut:

1. Tontonlah episode program terlebih dahulu sehingga Anda tahu ceritanya. Ketika menonton program untuk pertama kalinya, buatlah catatan pada lembar kode tentang nama karakter, urut sesuai waktu kemunculannya.
2. Tontonlah episode untuk kedua kalinya. Tuliskan karakteristik umum dari episode tersebut (isi Bagian Pertama buku coding ini)
3. Isi deskripsi karakter. Silakan tonton ulang episode tersebut jika Anda melewatkan beberapa informasi tentang karakter. Jika Anda masih tidak dapat mengisi deskripsi tertentu, gunakan kode 99 = tidak ada informasi atau tidak relevan. Tuliskan alasan Anda menggunakan kode ini.

Analisis tidak dilakukan untuk adegan yang berkaitan dengan episode sebelumnya atau berikutnya.

#### **BAGIAN PERTAMA**

1. Nama Coder:
2. Judul program:
3. Nomor episode: (atau judul episode)
4. Stasiun TV:
5. Tanggal disiarkan:
6. Bulan disiarkan:
7. Tahun disiarkan:
8. Periode disiarkan: 1980/1990/2000
9. Nama rumah produksi (PH):
10. Jam:
11. Durasi:

Durasi program ini dalam hitungan menit, tanpa menghitung. Misalnya, sebuah program berdurasi 18 menit diberi kode 18.

12. Durasi iklan:

Durasi iklan dihitung dalam menit. Jumlahkan semua iklan dalam episode tersebut. Biasanya, iklan akan disiarkan di awal, tengah, dan akhir episode. Tolong beri penjelasan pada lembar OPEN QUESTIONS jika Anda menemukan iklan 'tersembunyi' atau product placement dalam episode tersebut.

13. Tema umum:

- |                         |   |                              |
|-------------------------|---|------------------------------|
| 01. Keluarga            | 06. Ilmu Pengetahuan                      | 11. Supernatural/gaib/mistis |
| 02. Pendidikan          | 07. Kesehatan                             | 12. Orang/kelp minoritas     |
| 03. Persahabatan        | 08. Bentuk fisik budaya                   | 13. Penegakkan hukum/krim    |
| 04. Hidup bermasyarakat | 09. Olahraga                              | 14. Kesejahteraan sosial     |
| 05. Lingkungan hidup    | 10. Bencana buatan manusia/<br>kecelakaan | 15. Lainnya, sebutkan...     |

14. Asal program

- 01. Lokal
- 02. AS
- 03. Jepang
- 04. Lainnya, yaitu ...

Jelaskan dalam lembar Open Questions.

15. Lokasi utama episode ini:

- 01. Urban / daerah kota
- 02. Non Urban / wilayah desa

16. Tempat utama:

- 01. Sekolah
- 02. Rumah
- 03. Desa
- 04. Daerah perumahan
- 05. Lainnya, yaitu ... ..

Jelaskan dalam lembar Open Questions.

17. Deskripsi cerita singkat

Berikan deskripsi secara singkat cerita dalam episode ini

## **BAGIAN KEDUA**

Analisis pada bagian dilakukan untuk setiap karakter dalam episode. Seseorang dapat dianggap sebagai karakter yang dianalisis jika ia memberi makna dalam plot cerita. Misalnya: orang-orang yang duduk makan di restoran bukanlah karakter untuk dianalisis. Bila seorang pelayan yang menumpahkan minuman ke karakter karakter utama dan menyebabkan perkelahian, pelayan itu menjadi karakter yang dianalisis.

Buatlah daftar semua karakter yang akan dianalisis. Jika nama karakter tidak diketahui, gunakan deskripsi singkat karakter, misalnya: "pelayan yang tumpahkan minuman". Jika seorang aktor memainkan dua karakter (misalnya kembar), ia dianalisis sebagai dua karakter terpisah.

### **KARAKTERISTIK SOSIAL BUDAYA DARI KARAKTER**

#### **24. Frekuensi karakter:**

01. Karakter utama (major) adalah karakter yang pegang peranan paling penting dalam cerita. Selama episode cerita didasarkan pada karakter ini, karakter yang memiliki tujuan tertentu atau akan menyelesaikan masalah tertentu.
02. Karakter minor mencakup semua karakter lain yang memiliki dialog, mereka muncul sesekali dalam episode ini dan berperan pasif dibanding karakter utama.

#### **25. Tipe karakter:**

01. Baik (pahlawan)
02. Campuran
03. Jahat (penjahat)

#### **26. Gender**

01. Manusia, makhluk, binatang, mesin, barang: karakter laki-laki
02. Manusia, makhluk, binatang, mesin, barang: karakter perempuan
03. Kurang informasi tentang gender, misalnya Transeksual.

#### **27. Umur karakter (seperti tampak di TV):**

01. 0-4 tahun
02. 5-12 tahun (biasanya memakai seragam putih-merah)
03. 13-15 tahun (biasanya mengenakan seragam putih-biru)
04. 16-18 tahun (biasanya mengenakan seragam putih-abu-abu)

05. 19-22 tahun

06. 23-29 tahun

07. 30-55 tahun

08. 56 tahun

Ini bukan usia pemain, tetapi usia karakter yang dimainkannya.

28. Ras / Etnis (seperti tampak di TV):

01. Kaukasia: kulit putih, rambut tidak hitam, menggunakan bahasa asing/dicampur dengan bahasa Indonesia, 'Indo'.

02. Barat Bahasa Indonesia: cokelat kulit, rambut hitam lurus / bergelombang

03. Indonesia Timur: kulit coklat gelap, rambut keriting

04. Asia Timur: Menyerupai orang Korea, Cina, Jepang.

05. Timur Tengah: menyerupai orang Arab.

06. Lain-lain: Afrika, India, ...

Jelaskan dalam lembar Open Questions

Pilih kategori yang mewakili karakter, seperti yang tampak di televisi. Sebagai contoh, karakter berpakaian atau berdandan seperti orang Korea, meskipun ia bukan orang Korea yang nyata, pilih 04 untuk coding.

29. Bahasa yang karakter gunakan:

01. Indonesia tanpa aksent tertentu

02. Indonesia dengan gaya gaul Jakarta

03. Bahasa Indonesia dengan logat Betawi

04. Indonesia dengan logat Jawa

05. Bahasa Indonesia dengan logat Sunda

06. Bahasa Indonesia dengan logat Batak

07. Bahasa Indonesia dengan logat Padangnese

08. Bahasa Indonesia dengan logat Melayu

09. Bahasa Indonesia dengan logat Ambon

10. Bahasa Indonesia dengan logat barat

11. Bahasa Indonesia dengan logat lainnya, yaitu ... ..

Jelaskan dalam lembar Open Questions

12. Bahasa lain, yaitu ... ..

Jelaskan dalam lembar Open Questions.

30. Tampilan agama:

- 01. Islam
- 02. Kristen
- 03. Agama Budha
- 04. Hindu
- 05. Konghucu
- 06. Lainnya, yaitu ...
- 07. Tidak jelas

Isi dengan informasi yang terkait dengan karakter dalam episode, bukan agama pemain dalam kehidupan nyata. Beberapa petunjuk dapat digunakan untuk menyimpulkan afiliasi keagamaan, seperti "Alhamdulillah" atau "Insya Allah" dalam dialog.

**UNIT KELUARGA**

31. Dengan siapa karakter tinggal?

- 01. Dengan keluarga intinya (nuclear family)
- 02. Dengan keluarga luasnya (extended family)
- 03. Dengan teman(-temannya)
- 04. sendirian
- 05. Dengan bos/majikannya (misalnya pembantu rumah tangga, baby sitter)
- 06. Tinggal bersama tanpa menikah
- 07. Tidak jelas

32. Berapa banyak saudara apakah karakter miliki? .... Orang

Saudara bisa berhubungan biologis atau tidak (saudara tiri atau diadopsi). Isi "0" jika karakter tidak memiliki saudara.. Pertanyaan ini hanya berlaku untuk karakter anak-anak (berusia di bawah 18 tahun); isi "99" untuk karakter dewasa.

33. Status perkawinan karakter:

- 01. Tidak diketahui
- 02. Single
- 03. Hubungan singkat, pacaran
- 04. Menikah
- 05. Janda/duda

Pertanyaan ini hanya berlaku untuk karakter non-anak; isi "99" untuk karakter anak.

## ***VIOLENCE***

01. Apakah karakter melakukan kekerasan? Beri kode tingkat tertinggi kekerasan yang muncul.

1. Karakter tidak menggunakan kekerasan

02. Karakter menggunakan kekerasan, tetapi tidak menyebabkan kematian: menyakiti atau melukai seseorang.

03. Karakter menggunakan kekuatan mematikan, menyebabkan orang meninggal.

Kekerasan mengacu pada penggunaan kekuatan fisik (dengan atau tanpa senjata) terhadap diri sendiri atau orang lain ATAU tindakan langsung pada seseorang, yang menyebabkan seseorang sakit atau terluka. Kekerasan dapat baik disengaja maupun tidak disengaja. Hanya kekerasan yang terlihat jelas yang akan masuk dalam coding. Kekerasan ini harus diarahkan pada manusia atau benda-seperti-manusia, dan harus melukai, membunuh, atau diniatkan demikian, sebagai bagian dari alur cerita.

02. Apakah karakter menjadi korban kekerasan? Beri kode tingkat tertinggi kekerasan yang muncul.

01. Karakter bukan korban kekerasan.

02. Karakter adalah korban kekerasan, tetapi tidak fatal, karakter menderita sakit atau terluka.

03. Karakter adalah korban kekerasan yang fatal, akhirnya meninggal dalam episode tersebut.

03. Gaya kekerasan yang melibatkan karakter:

01. Komik, sesuatu yang lucu atau memancing tawa.

02. Serius

99. karakter tidak terlibat dalam kekerasan.

## ***KONDISI KEHIDUPAN***

04. Kegiatan karakter (pekerjaan atau kegiatan yang menyita waktu karakter):

01. Pelajar/mahasiswa

02. Terkait dengan profesional

03. Terkait dengan pekerjaan informal

04. Terkait dengan rumah tangga

05. Pensiunan

06. Tidak bekerja

07. Tidak jelas

08. Kombinasi, sebutkan .... (masukkan dalam lembar Open Questions)

Kode 02 berlaku untuk pekerjaan formal seperti dokter, posisi manajerial di kantor, guru, dll

Kode 03 berlaku untuk penjual warung, pembantu rumah tangga, penjual di pinggir jalan, tukang becak, petani, dll

Kode 04 berlaku untuk kegiatan seperti merancang masakan atau memasak, membersihkan meja makan, mencuci piring, belanja ke pasar, menyiapkan makanan, dll

Kode 06 berlaku untuk kondisi karakter yang jelas pengangguran; tetapi jika karakter tampak sibuk, mengenakan pakaian formal, tanpa petunjuk yang jelas apa pekerjaannya, kode 07 lebih cocok dari kode 06.

Kode 08 digunakan ketika karakter tampaknya memiliki lebih dari satu kegiatan utama, seperti: mahasiswa yang juga seorang pedagang kaki lima, seorang ibu rumah tangga yang memiliki toko kecil di rumah. Jelaskan kategori ini dalam lembar Open Questions.

05. Potret aktivitas:

01. Kebanyakan negatif

02. Campuran

03. Kebanyakan positif

06. Apakah aktivitas itu dibayar atau tidak?

01. Tidak dibayar

02. Dibayar

07. Rumah yang ditinggali karakter:

01. Tidak diketahui

02. Gaya rumah modern/barat

03. Rumah tradisional/kampung

04. Kombinasi

Apartemen, rumah real estate adalah contoh rumah modern/barat..

08. Interior rumah karakter:

01. Tidak diketahui

02. Modern

03. Tradisional

04. Kombinasi

Interior tradisional biasanya didominasi oleh kayu/warna seperti kayu.



09. Apa jenis makanan/minuman yang karakter makan?

- 01. Tidak diketahui
- 02. Makanan barat
- 03. Makanan tradisional Indonesia
- 04. Kombinasi

10. Apa jenis pakaian yang karakter pakai? (Sebagian besar waktu)

- 01. Pakaian Barat
- 02. Pakaian tradisional Indonesia (misalnya kebaya, blankon, kain, batik)
- 03. Kombinasi pakaian barat dan tradisional.
- 04 Pakaian tradisional Negara lain (misalnya Cina, Korea, Jepang)

11. Apakah karakter kaya?

- 01. Tidak diketahui
- 02. Ya
- 03. Tidak

Hal ini biasanya ditunjukkan oleh pakaian atau cara hidup karakter, atau secara implisit ditunjukkan/disebutkan oleh pemain lain dalam episode tersebut.

12. Apakah karakter mengendarai mobil/motor mahal?

- 01. Tidak diketahui
- 02. Ya
- 03. Tidak

Kode 02 hanya diberikan untuk orang yang memiliki kendaraan sendiri, bukan untuk mereka yang menumpang.

13. Apakah karakter tinggal di rumah mewah?

- 01. Tidak diketahui
- 02. Ya
- 03. Tidak

Kode 02 hanya diberikan untuk karakter yang tinggal di rumah milik sendiri/orangtuanya/kakek-neneknya; bukan untuk yang bekerja di rumah itu atau menumpang tinggal di rumah itu.

**NILAI-NILAI BUDAYA**

Tabel berikut ini berisi daftar pernyataan tentang nilai-nilai budaya. Pernyataan 1-10 adalah nilai-nilai Individual-focus, sementara pernyataan 11-21 adalah social-focus. Pilihan jawaban yang paling mendekati kondisi pernyataan tersebut, apakah 'sangat menyerupai karakter' atau 'Sama sekali tidak serupa dengan karakter'.

No	Pernyataan	<i>Sangat menyerupai karakter</i>	<i>Menyerupai karakter</i>	<i>Cenderung menyerupai karakter</i>	<i>Sedikit serupa karakter</i>	<i>Tidak menyerupai karakter</i>	<i>Sama sekali tidak serupa dengan karakter</i>
1	Pemikiran ide baru dan menjadi kreatif adalah penting bagi karakter ini. Ia suka melakukan sesuatu dengan caranya sendiri.						
2	Penting bagi karakter membuat keputusannya sendiri akan apa yang dia lakukan. Ia suka menjadi bebas dan tidak bergantung pada orang lain.						
3	Penting bagi karakter untuk menunjukkan kemampuannya. Ia ingin orang mengagumi apa yang ia lakukan.						
4	Menjadi sukses itu penting bagi karakter. Ia berharap orang mengenali prestasinya.						
5	Karakter mengejar kesempatan untuk						

No	Pernyataan	<i>Sangat menye- rupai karakter</i>	<i>Menye- rupai karakter</i>	<i>Cende- rung menye- rupai karakter</i>	<i>Sedikit serupa karakter</i>	<i>Tidak menye- rupai karakter</i>	<i>Sama sekali tidak serupa dengan karakter</i>
	bersenang-senang. Penting baginya untuk melakukan hal yang menyenangkannya.						
6	Penting baginya untuk memiliki waktu “memanjakan” dirinya sendiri.						
7	Penting bagi karakter untuk menjadi kaya. Ia ingin memiliki banyak uang dan barang-barang mahal.						
8	Penting bagi karakter untuk dihormati orang lain. Ia ingin orang melakukan apa yang ia katakan.						
9	Karakter suka kejutan dan selalu mencari hal baru untuk dilakukan. Ia pikir adalah penting untuk melakukan banyak hal yang berbeda dalam hidup.						
10	Ia mencari petualangan dan suka mengambil risiko. Ia ingin memiliki kehidupan yang menarik.						
11	Kesetiakawanan penting						

No	Pernyataan	<i>Sangat menye- rupai karakter</i>	<i>Menye- rupai karakter</i>	<i>Cende- rung menye- rupai karakter</i>	<i>Sedikit serupa karakter</i>	<i>Tidak menye- rupai karakter</i>	<i>Sama sekali tidak serupa dengan karakter</i>
	bagi karakter. Ia ingin mengabdikan diri bagi orang-orang terdekatnya.						
12	Penting bagi karakter untuk membantu orang di sekelilingnya. Ia ingin menyejahterakan mereka.						
13	Karakter percaya bahwa orang harus melakukan apa yang diperintahkan. Menurutnya, setiap orang harus mengikuti aturan setiap saat, bahkan ketika tidak ada yang melihat.						
14	Penting bagi karakter untuk berperilaku baik. Ia ingin menghindari apa pun yang dianggap salah oleh orang-orang lain.						
15	Penting bagi karakter untuk hidup di lingkungan yang aman. Ia menghindari sesuatu yang mungkin membahayakan keselamatannya.						
16	Penting bagi karakter bahwa pemerintah						

No	Pernyataan	<i>Sangat menye- rupai karakter</i>	<i>Menye- rupai karakter</i>	<i>Cende- rung menye- rupai karakter</i>	<i>Sedikit serupa karakter</i>	<i>Tidak menye- rupai karakter</i>	<i>Sama sekali tidak serupa dengan karakter</i>
	menjamin keselamatannya dari segala ancaman. Ia ingin Negara yang kuat hingga dapat mempertahankan warganya.						
17	Tradisi penting bagi si karakter. Ia mencoba mengikuti kebiasaan agamanya atau keluarganya.						
18	Penting bagi karakter untuk menjadi rendah hati dan sederhana. Ia mencoba untuk tidak menarik perhatian pada dirinya sendiri.						
19	Karakter berpikir adalah penting bahwa setiap orang di dunia diperlakukan sama. Ia percaya setiap orang harus memiliki kesempatan yang sama dalam hidup.						
20	Penting bagi karakter untuk mendengarkan orang-orang yang berbeda						

No	Pernyataan	<i>Sangat menye- rupai karakter</i>	<i>Menye- rupai karakter</i>	<i>Cende- rung menye- rupai karakter</i>	<i>Sedikit serupa karakter</i>	<i>Tidak menye- rupai karakter</i>	<i>Sama sekali tidak serupa dengan karakter</i>
	dengannya. Bahkan ketika ia tidak setuju dengan mereka, ia masih ingin memahami mereka.						
21	Karakter sangat percaya bahwa orang harus memelihara alam. Menjaga lingkungan adalah penting baginya.						

**Appendix 3.**  
**QUESTIONNAIRE FOR CHILDREN**

Questionnaire Number:

Please answer the questions below. Do not worry; there are no right or wrong answers, just fill in the questionnaire according to your knowledge and experience. If there is something you do not understand, you can ask us.

#### ACTIVITIES WHEN YOU'RE NOT AT SCHOOL

1. How often do you do the activities below (please put "X" mark in each row):

<b>Activities</b>	<b>6-7 days a week</b>	<b>4-5 days a week</b>	<b>2-3 days a week</b>	<b>Once a week</b>	<b>Less than once in a week</b>	<b>I never do this</b>
a. Watch television						
b. Watch a video (VCD or DVD)						
c. Phone someone						
d. Read a book (not for school)						
e. Read a comic						
f. Read a magazine						
g. Read a newspaper						
h. Listen to the radio						
i. Listen to music (CD, MP3, or tape)						
j. Play on a computer or do video games						
k. Use a computer (not for games)						
l. Spend time with friends outdoors						

2. How much do you enjoy doing each activity? (please put "X" mark in each row)

<b>Activities</b>	<b>Very much</b>	<b>Quite a lot</b>	<b>Not much</b>	<b>Not at all</b>
a. Watch television				
b. Watch a video (VCD or DVD)				
c. Phone someone				
d. Read a book (not for school)				
e. Read a comic				
f. Read a magazine				
g. Read a newspaper				
h. Listen to the radio				
i. Listen to music (CD, MP3, or tape)				
j. Play on a computer or do video games				
k. Use a computer (not for games)				
l. Spend time with friends outdoors				



3. Which of the things in the list below do you often talk about to your friends? Put "X" in column 1.

<b>Activities</b>	<b>Talk to friends</b>	<b>Parents keen</b>	<b>While doing something else</b>	<b>Really concentrate on</b>	<b>Do by yourself</b>	<b>Only on a certain day</b>
	<i>(column 1)</i>	<i>(column 2)</i>	<i>(column 3)</i>	<i>(column 4)</i>	<i>(column 5)</i>	<i>(column 6)</i>
Watch television						
Watch a video (VCD or DVD)						
Phone someone						
Read a book (not for school)						
Read a comic						
Read a magazine						
Listen to the radio						
Listen to music (CD, MP3, or tape)						
Play on a computer or do video games						
Use a computer (not for games)						

4. Which activities are your parents keen on for you to do? (Put X in column 2)

5. Which activities do you often do while doing something else at the same time? (Put X in column 3)

6. Which activities do you really concentrate on (not doing anything else)? (Put X in column 4)

7. Which activities do you usually do by yourself? (Put X in column 5)

9. Which activities do you do on a certain day (not every day)? (Put X in column 6)

10. Which of the items below have you got in your home? (You may choose more than one, just circle the number)

1. TV	5. Gameboy	9. Magazines
2. Stereo/CD player	6. Computer/laptop	10. Books (not for school)
3. Radio	7. Internet connection	11. Game player (Nintendo/PS/etc)
4. VCD/DVD player	8. Mobile phone	12. Video recorder/handycam

11. Which of the items below have you got in your bedroom? (You may choose more than one, just circle the number)

1. TV	5. Gameboy	9. Magazines
2. Stereo/CD player	6. Computer/laptop	10. Books (not for school)
3. Radio	7. Internet connection	11. Game player (Nintendo/PS/etc)
4. VCD/DVD player	8. Mobile phone	12. Video recorder/handycam

12. From the list above (Question 11), which one would you miss most if it broke down?  
 .....

13. From the list on the previous page (Question 11), which one would you like most to get on your next birthday?  
 .....

14. From the list below, which ones are you likely to choose when you want some excitement?  
 (Put **X** in column 1)

<b>Activities</b>	<i>For excitement</i>	<i>To stop being bored</i>	<i>To find out interesting things</i>	<i>To relax</i>	<i>To forget worries</i>	<i>To keep up with latest trend</i>	<i>Not to feel left out</i>
	(Column1)	(Column2)	(Column3)	(Column4)	(Column5)	(Column6)	(Column7)
Watch television							
Watch a video (VCD or DVD)							
Phone someone							
Read a book (not for school)							
Read a comic							
Read a magazine							
Listen to the radio							
Listen to music (CD, MP3, or tape)							
Play a computer or video game							
Use a computer (not for games)							

15. From the list above, which ones are you likely to choose when you want to stop being bored?  
 (Put **X** in column 2)

16. From the list above, which ones are you likely to choose when you want to find out interesting things?  
 (put **X** in column 3)

17. From the list above, which ones are you likely to choose to relax?  
 (Put **X** in column 4)

18. From the list above, which ones are you likely to choose when you want to forget about worries? (put **X** in column 5)

19. From the list above, which ones do you choose when you want to stay up to date with the latest trend? (Put **X** in column 6)

20. From the list above, which ones are you likely to choose when you don't want to feel left out?  
 (Put **X** in column 7)

21. Put **X** in one box in each line.

	Yes	No	Sometimes	Don't know
Is TV usually on when you wake up?				
Is TV usually on when you get home from school?				
Is TV at home usually on from afternoon until evening?				
Is TV at home usually on when you go to sleep?				
Do you enjoy watching publicity on TV?				
Do you usually switch channels when publicity comes on?				
Do you always flick through the channels before deciding which program to watch?				
Do you usually flick over while watching a program, just to check what's on the other channel at that time?				
Do you usually read the TV schedule in a tabloid or newspaper to find out what you want to watch?				
Do you often turn on the TV just to see what's on at that time?				

22. On school days, when do you usually watch TV? (Put **X** in the box next to the hour)

5 am		10 am		3 pm		8 pm	
6 am		11 am		4 pm		9 pm	
7 am		12 pm		5 pm		10 pm	
8 am		1 pm		6 pm		11 pm	
9 am		2 pm		7 pm		12 pm	

23. On school days, how many hours do you watch television altogether?

24. On holidays, when do you usually watch TV? (Put **X** in the box next to the hour)

5 am		10 am		3 pm		8 pm	
6 am		11 am		4 pm		9 pm	
7 am		12 pm		5 pm		10 pm	
8 am		1 pm		6 pm		11 pm	
9 am		2 pm		7 pm		12 pm	

25. On holidays, how many hours do you watch television altogether?

26. What are the titles of your favorite TV programs? (name 2 titles)

1. ....
2. ....
3. ....

27. Think about your favorite programs, then give your opinion on the statements below:

	Strongly agree	Agree	Disagree	Strongly disagree
These programs are fit for children my age				
Children younger than me like these programs				
People older than me like these programs				
I often discuss these programs with my friends				
My parents are keen for me to watch these programs				
I often do something else while watching these programs				
I acquire new knowledge from these programs				
These programs are useful for children my age				

28. Who do you usually watch TV with?

- |   |              |
|---|--------------|
| 1. Parents  | 4. Friends   |
| 2. Other family members<br>(grandparents, aunt, uncle, etc) | 5. Siblings  |
| 3. Nanny/sitter   | 6. By myself |

29. Who do you prefer to watch TV with?

- |   |              |
|---|--------------|
| 1. Parents  | 4. Friends   |
| 2. Other family members<br>(grandparents, aunt, uncle, etc) | 5. Siblings  |
| 3. Nanny/sitter   | 6. By myself |

30. Are there any programs you end up watching regularly, although you really don't like them?

- a. Yes (go to Q 31)                      b. No (go to Q 32)

31. If there are any, please name the programs: (3 titles)

1.  
2.

32. What is the main reason you end up watching programs that you don't like?

1. Other family member(s) is watching it  
2. I have nothing better to do  
3. I am too lazy to switch it off  
4. Another reason, which is .....

33. Is there any regulation about watching TV at your home?

- a. Yes                                      b. No

34. How many TV sets do you have at your home? .....

35. How often do you watch the programs below:

No	Program	Often	Seldom	Never
1	News			
2	Documentaries (about animals, etc)			
3	Sports			
4	Film			
5	Soap operas			
6	Cartoons			
7	Children's programs (e.g., "Koki Cilik")			
8	Feature programs, (e.g., "Si Bolang", "Laptop si Unyil", etc.)			
9	Star search (e.g., Idola Cilik, Indonesian Idol, AFI, Mamamia)			
10	Gossip shows ("Infotainment")			

36. Have you ever played a video or computer game? (circle your answer)

- a. Yes                                      b. No (go to Q.48)

37. Which device do you usually use to play games?

1. Computer (PC /laptop)  
2. TV (Play station, X-Box, Nintendo)  
3. Gameboy  
4. All above

38. Where do you usually play electronic games?

1. at home
2. at friend's home
3. at games café
4. other place, which is .....

39. On school days, when do you usually play electronic games? (Put **X** in the box next to the hour)

5 am		10 am		3 pm		8 pm	
6 am		11 am		4 pm		9 pm	
7 am		12 pm		5 pm		10 pm	
8 am		1 pm		6 pm		11 pm	
9 am		2 pm		7 pm		12 pm	

40. On school days, for about how many hours do you play electronic games altogether? ... hours

41. On holidays, when do you usually play electronic games? (Put **X** in the box next to the hour)

5 am		10 am		3 pm		8 pm	
6 am		11 am		4 pm		9 pm	
7 am		12 pm		5 pm		10 pm	
8 am		1 pm		6 pm		11 pm	
9 am		2 pm		7 pm		12 pm	

42. On holidays, for about how many hours do you play electronic games altogether? .... hours

43. What is the title of the electronic game that you like the most?

44. Who do you usually play electronic games with?

1. Parents
2. Friends
3. Other family members (grandparents, aunt, uncle, etc)
4. Siblings
5. Nanny/sitter
6. By myself

45. Who do you prefer to play electronic games with?

1. Parents
2. Friends
3. Other family members (grandparents, aunt, uncle, etc)
4. Siblings
5. Nanny/sitter
6. By myself

46. Are there any regulations about playing electronic games at your home?

- a. Yes
- b. No

47. From the list of games below, which one do you like the most? (choose only one)

1. Fashion or design
2. Drawing or painting
3. Games with strategy
4. Fighting
5. Sports
6. Games with cars or aircrafts
7. Adventures or quests
8. Games that teach you things

48. Do you ever have access to the Internet?  
 a. Yes                                      b. No (go to Q 59)
49. Where do usually you access it?  
 1. At home  
 2. At a friend's house  
 3. At a cybercafe  
 4. In school  
 5. At parent's workplace  
 6. Others, name it .....
50. What do you use the Internet for?  
 1. Chatting  
 2. Sending/receiving email  
 3. Browsing for school assignment  
 4. Downloading information, such as.....  
 5. Reading news  
 6. Playing online games  
 7. Designing something
52. On school days, when do you usually access the Internet? At..... am/pm
53. On school days, about how long do you usually spend on the Internet? ..... hours
54. On holidays, when do you usually access the Internet? At..... a.m/pm
55. On holidays, about how long do you usually spend on the Internet? ..... hours
56. Who do you usually access the Internet with?  
 1. Parents  
 2. Friends  
 3. Other family members (grandparents, aunt, uncle, etc)  
 4. Siblings  
 5. Nanny/sitter  
 6. By myself
57. Have you ever accessed adult sites?  
 a. Yes                                      b. No
58. Are there any regulations for accessing the Internet at your home?  
 a. Yes                                      b. No
59. Have you ever used a computer (not for gaming or Internet)?  
 a. Yes                                      b. No (go to Q 65)
60. Can you use a computer (not for game/Internet) without problems?  
 a. Yes                                      b. No
61. Where do you usually use computers (not for game/Internet)?  
 1. At home  
 2. At a friend's house  
 3. At a cybercafe  
 4. In school  
 5. At parent's workplace  
 6. Other, namely .....

62. Please give your opinion on the statements below: (Put **X** in a column that represents your opinion)

	<b>Strongly agree</b>	<b>Agree</b>	<b>Disagree</b>	<b>Strongly disagree</b>
I'm comfortable using computers				
I'm interested in computers				
Computers stop people from thinking for themselves				
My parents are keen for me to know about computers				
My school should teach more about computers				
It's more important for young people to understand computers than for their parents				

63. Who do you usually use computer with (not for game/Internet)?

1. Parents
2. Friends
3. Other family members (grandparents, aunt, uncle, etc)
4. Siblings
5. Nanny/sitter
6. By myself

64. What do you usually do when you use a computer?

1. Writing
2. Drawing or designing
3. Math/counting/calculating
4. Creating worksheet (using Excel)
5. Browsing information in CD/DVD ROMs
6. Other, please name it .....

65. Where do you usually use VCD or DVD player?

1. At home
2. At a friend's house
3. Other, please name it.....

66. Which movies have you seen using VCD or DVD player that you liked most?

1. ....
2. ....

67. Think about your favorite movies (Q 66), then give your opinion on the statements below:

(Put **X** in a column that represent your opinion)

	<b>Strongly agree</b>	<b>Agree</b>	<b>Disagree</b>	<b>Strongly disagree</b>
These movies are fit for children my age				
Children younger than me like these movies				
People older than me like these movies				
I often discuss these movies with my friends				
My parents are keen for me to watch these movies				
I often do something else while watching these movies				

68. Have you ever used a mobile phone?

1. Yes
2. No

69. Who do you contact when using a mobile phone most of the time?

1. I don't use mobile phone
2. I contact friends
3. I contact family members
4. I contact friends and family members during an equal amount of time

70. Do you own a mobile phone?

a. Yes

b. No

71. Which feature do you usually use in your mobile phone? (choose one answer)

1. SMS

2. MP3/songs player

3. Internet

4. Camera for photographing

5. Calling

6. Other, please name it .....

72. Have you ever sent text messages (SMS) to a number that is advertised on TV? (e.g., Reg Ramal, then send it to a certain number)

a. Yes

b. No

73. When did you get your first mobile phone? Age:..... years old

74. Which of the media below do you use to look for information that you are interested in? (put **X** in column 1)

	<i>Look for information (Column 1)</i>	<i>Swap with friends (Column 2)</i>	<i>Buy with own money (Column 3)</i>
Magazines			
Books			
Comics			
Newspapers			
Videos			
TV			
Computer games			
CD/DVD ROM			
Internet			
Movie theater			
MP3			

75. From the list in the Table above, which one do you usually swap with friends? (Put **X** in column 2)

76. From the list in the Table above, which one do you usually buy with your own money? (Put **X** in column 3)

77. Is there enough to do for someone your age in the place where you live?

1. Yes

2. No

3. Not sure

78. Do you have enough freedom to go out when you want to?

a. Yes

b. No



79. Which activities below do your parents sometimes discuss with you? (Put **X** in column 1)

<b>Activities</b>	<b>Discuss with you (Column 1)</b>	<b>Say when can't do (Column 2)</b>	<b>Tell what times can do (Column 3)</b>
Watch TV			
Watch video (VCD or DVD)			
Make telephone calls			
Read books			
Read comics			
Read magazines			
Read newspapers			
Listen to the radio			
Listen to music (CD, MP3, tape)			
Play video or computer games			
Use computer (not for games)			

80. From the activities above, which activities do your parents say you can or cannot do? (put **X** in column 2)

81. From the activities above, which activities do your parents tell you what time you can do them? (Put **X** in column 3)

82. Which activities below do your teachers sometimes discuss with you in class? (Put **X** in column 1)

	<b>Discuss in class (Column 1)</b>	<b>Say when can't do (Column 2)</b>	<b>Tell what times can do (Column 3)</b>
Watch TV			
Watch video (VCD or DVD)			
Make telephone calls			
Read books			
Read comics			
Read magazines			
Read newspapers			
Listen to the radio			
Listen to music (CD, MP3, tape)			
Play video or computer games			
Use computer (not for games)			

83. From the activities above, which activities do your teachers say you can or cannot do? (put **X** in column 2)

84. From the activities above, which activities do your teachers tell you what time you can do them ? (Put **X** in column 3)

85. What time do you usually go to bed when the next day is a school day? At ..... pm

86. What time do you usually go to bed when the next day is a holiday? At ..... pm

87. You were born in the year .....

88. Your sex is: 1. Male 2. Female (circle the answer)

-----**Finish! Thank you for your participation**-----

**Appendix 4.**  
**KUESIONER UNTUK ANAK**

Nomor Kuesioner:

Kamu diminta untuk menjawab pertanyaan-pertanyaan di bawah ini. Jangan takut, tidak ada jawaban yang benar atau salah, isilah sesuai dengan pengetahuan dan pengalamanmu sendiri. Silakan bertanya bila ada yang tidak kamu mengerti.

#### KEGIATAN SAAT TIDAK BERADA DI SEKOLAH

1. Seberapa sering kamu melakukan hal di bawah ini (silakan beri tanda **X** pada kolom yang tersedia):

<b>Aktivitas</b>	<b>6-7 hari dalam seminggu</b>	<b>4-5 hari dalam seminggu</b>	<b>2-3 hari dalam seminggu</b>	<b>Satu hari seminggu</b>	<b>Kurang dari satu hari dlm seminggu</b>	<b>Tidak pernah</b>
a. Menonton televisi						
b. Menonton video (VCD atau DVD)						
c. Menelpon orang						
d. Membaca buku						
e. Membaca komik						
f. Membaca majalah						
g. Membaca koran						
h. Mendengarkan radio						
i. Mendengarkan musik (dengan CD, MP3, atau kaset)						
j. Bermain game video atau komputer						
k. Menggunakan computer (tapi tidak untuk bermain game)						
l. Bermain dengan teman di luar rumah						

2. Seberapa jauh kamu menyenangi kegiatan di bawah ini? (silakan beri tanda **X** pada kolom yang tersedia)

<b>Aktivitas</b>	<b>Sangat menyenangi</b>	<b>Cukup menyenangi</b>	<b>Kurang menyenangi</b>	<b>Tidak menyenangi</b>
a. Menonton televisi				
b. Menonton video (VCD atau DVD)				
c. Menelpon orang				
d. Membaca buku				
e. Membaca komik				
f. Membaca majalah				
g. Membaca koran				
h. Mendengarkan radio				
i. Mendengarkan musik dengan pemutar CD, MP3, atau kaset				
j. Bermain game komputer atau video				
k. Menggunakan komputer (tidak untuk bermain game)				
l. Bermain dengan teman di luar rumah				

3. Dari kegiatan di bawah ini, mana yang paling sering kamu *bicarakan dengan teman*? Beri tanda **X** di **kolom 1**

Aktivitas	Bicarakan dengan teman (kolom 1)	Disukai orangtua (kolom 2)	Sambil melakukan hal lain (kolom 3)	Dilakukan dengan konsentrasi (Kolom 4)	Dilakukan sendirian (Kolom 5)	Hanya dilakukan di hari tertentu (Kolom 6)
Menonton televisi						
Menonton video (VCD atau DVD)						
Menelpon orang						
Membaca buku						
Membaca komik						
Membaca majalah						
Mendengarkan radio						
Mendengarkan musik dengan pemutar CD, MP3, atau kaset						
Bermain game video atau komputer						
Menggunakan computer (bukan untuk bermain game)						

4. Dari kegiatan di atas, mana yang *disukai orangtuamu* untuk kamu lakukan? (beri tanda **X** di kolom 2)
5. Dari kegiatan di atas, mana yang kamu lakukan *sambil mengerjakan hal lain*? (beri tanda **X** pada kolom 3)
6. Dari kegiatan di atas, mana yang kamu *lakukan dengan konsentrasi* tidak mengerjakan hal lain? (beri tanda **X** pada kolom 4)
7. Dari kegiatan di atas, mana yang biasanya kamu *lakukan sendirian*? (beri tanda **X** pada kolom 5)
9. Dari kegiatan di atas, mana yang *hanya kamu dilakukan pada hari tertentu saja* (tidak setiap hari)? (beri tanda **X** pada kolom 6)
10. Dari barang-barang di bawah ini, mana yang kamu miliki di rumah? (boleh pilih lebih dari satu, lingkari barang yang kamu miliki)

1. TV	5. Gameboy	9. Majalah
2. Pemutar Stereo/CD	6. Komputer/laptop	10. Buku (bukan buku sekolah)
3. Radio	7. Koneksi internet	11. Pemutar Games (Nintendo/PS/dll)
4. Pemutar VCD/DVD	8. Handphone	12. Perekam Video /handycam

11. Dari barang-barang di bawah ini, mana yang kamu miliki di dalam kamar tidurmu? (boleh pilih lebih dari satu, lingkari barang yang kamu miliki di dalam kamar tidurmu)

1. TV	5. Gameboy	9. Majalah
2. Pemutar Stereo/CD	6. Komputer/laptop	10. Buku (bukan buku sekolah)
3. Radio	7. Koneksi internet	11. Pemutar Games (Nintendo/PS/dll)
4. Pemutar VCD/DVD	8. Handphone	12. Perekam Video /handycam

12. Dari daftar barang di halaman sebelumnya, yang mana yang akan membuatmu paling merasa kehilangan kalau barang itu rusak?

.....

13. Dari daftar barang di halaman sebelumnya, mana yang kamu inginkan sebagai hadiah ulang tahun?

.....

14. Dari kegiatan di bawah ini, mana yang kamu pilih kalau kamu ingin *mendapat kesenangan*? (beri tanda **X** di kolom 1)

<b>Aktivitas</b>	<b>Mendapat kesenangan</b>	<b>Hilangkan bosan</b>	<b>Mencari hal yang menarik</b>	<b>Bersantai</b>	<b>Hilangkan Rasa Khawatir</b>	<b>Mengikuti Trend</b>	<b>Tidak Tertinggal</b>
	<i>(Kolom 1)</i>	<i>(Kolom 2)</i>	<i>(Kolom 3)</i>	<i>(Kolom 4)</i>	<i>(Kolom 5)</i>	<i>(Kolom 6)</i>	<i>(Kolom 7)</i>
Menonton televisi							
Menonton video (VCD atau DVD)							
Menelpon orang							
Membaca buku							
Membaca komik							
Membaca majalah							
Mendengarkan radio							
Mendengarkan musik dengan pemutar CD, MP3, atau kaset							
Bermain game video atau komputer							
Menggunakan computer (bukan untuk bermain game)							

15. Dari kegiatan di atas, mana yang kamu pilih untuk *menghilangkan kebosanan*? \_\_\_\_\_  
(beri tanda **X** di kolom 2)

16. Dari kegiatan di atas, mana yang kamu pilih untuk *mencari tahu hal-hal yang menarik*? (beri tanda **X** di kolom 3) \_\_\_\_\_

17. Dari kegiatan di atas, mana yang kamu pilih *untuk bersantai*?  
beri tanda **X** pada kolom 4) \_\_\_\_\_

18. Dari kegiatan di atas, mana yang kamu pilih ketika kamu ingin *menghilangkan rasa khawatir*? (beri tanda **X** di kolom 5) \_\_\_\_\_

19. Dari kegiatan di atas, mana yang kamu pilih ketika kamu ingin *mengikuti trend terbaru*?  
(Beri tanda **X** di kolom 6)

20. Dari kegiatan di atas, mana yang kamu pilih ketika kamu *tidak ingin merasa ketinggalan*?  
(Beri tanda **X** di kolom 7)

21. Beri tanda **X** pada kolom yang sesuai dengan pilihanmu.

	<i>Ya</i>	<i>Tidak</i>	<i>Kadang</i>	<i>Tidak Tahu</i>
Apakah TV di rumah biasanya menyala saat kamu bangun tidur?				
Apakah TV di rumah biasanya menyala saat kamu pulang sekolah?				
Apakah TV di rumah biasanya menyala dari sore sampai malam?				
Apakah TV di rumah biasanya tetap menyala saat kamu akan tidur?				
Apakah kamu suka menonton iklan TV?				
Apakah kamu biasanya mengganti saluran TV saat iklan muncul?				
Apakah kamu biasanya berganti-ganti channel dulu sebelum memutuskan acara mana yang akan ditonton?				
Apakah kamu biasanya mengganti saluran TV di tengah sebuah acara, hanya untuk mengetahui ada program apa di stasiun lain saat itu?				
Apakah kamu biasanya melihat jadwal acara TV dulu di tabloid atau koran untuk mencari tahu acara apa yang ingin kamu tonton?				
Apakah kamu sering menyalakan TV hanya karena ingin tahu acara apa yang sedang ditayangkan saat itu?				

22. Pada hari biasa, kapan saja kamu menonton televisi? (beri tanda **X** di samping jam di bawah ini)

5 pagi		10 pagi		3 siang		8 malam	
6 pagi		11 siang		4 sore		9 malam	
7 pagi		12 siang		5 sore		10 malam	
8 pagi		1 siang		6 sore		11 malam	
9 pagi		2 siang		7 malam		12 malam	

23. Pada hari biasa, berapa jam kira-kira dalam sehari kamu menonton televisi?

24. Pada hari Minggu atau hari libur, kapan saja kamu menonton televisi?

5 pagi		10 pagi		3 siang		8 malam	
6 pagi		11 siang		4 sore		9 malam	
7 pagi		12 siang		5 sore		10 malam	
8 pagi		1 siang		6 sore		11 malam	
9 pagi		2 siang		7 malam		12 malam	

25. Pada hari Minggu atau libur, berapa jam kira-kira dalam sehari kamu menonton televisi?

26. Apa judul acara TV yang paling kamu sukai? (sebutkan 3 judul)

1. ....
2. ....
3. ....

27. Pikirkan acara TV yang kamu suka, lalu beri pendapatmu terhadap komentar di bawah ini:

	<b>Sangat setuju</b>	<b>Setuju</b>	<b>Tidak setuju</b>	<b>Sangat tidak setuju</b>
Acara tersebut memang pas untuk anak seumurku				
Anak yang lebih muda dariku menyukai acara tersebut				
Orang yang lebih tua dariku menyukai acara tersebut				
Aku sering berdiskusi dengan teman tentang acara tersebut				
Orangtuaku suka kalau aku menonton acara tersebut				

	Sangat setuju	Setuju	Tidak setuju	Sangat tidak setuju
Aku sering mengerjakan hal yang lain sambil menonton acara itu				
Aku mendapat pengetahuan baru dari acara tersebut				
Acara tersebut bermanfaat bagi anak-anak seumurku				

28. Dengan siapa biasanya kamu menonton televisi?
1. Dengan orangtua
  2. Dengan anggota keluarga yang lain (kakek, nenek, paman, bibi, dll)
  3. Dengan pembantu/pengasuh anak (suster)
  4. Dengan teman
  5. Dengan kakak atau adik
  6. Sendirian
29. Kamu **lebih suka** menonton televisi dengan siapa?
1. Dengan orangtua
  2. Dengan anggota keluarga yang lain (kakek, nenek, paman, bibi, dll)
  3. Dengan pembantu/pengasuh anak (suster)
  4. Dengan teman
  5. Dengan kakak atau adik
  6. Sendirian
30. Apakah ada acara TV yang sering kamu tonton padahal kamu nggak menyukai acara tersebut?
- a. Ada
  - b. Tidak ada
31. Kalau ada, tolong sebutkan judul acara tersebut: (2 judul)
- 1.
  - 2.
32. Kenapa kamu menonton acara tersebut padahal kamu tidak menyukainya?
1. Anggota keluarga lain menonton acara tersebut
  2. Tidak ada kegiatan lain, iseng saja.
  3. Malas mematikan televisi
  4. Alasan lain, harap sebutkan .....
33. Apakah ada aturan menonton televisi di rumahmu?
- a. Ada
  - b. Tidak ada
34. Berapa banyak pesawat TV yang kamu miliki di rumah? .....
35. Seberapa sering kamu menonton program di bawah ini:

No	Program	Sering	Jarang	Tidak pernah
1	Berita			
2	Film dokumenter (tentang binatang, dll)			
3	Olahraga			
4	Film cerita			
5	Sinetron			
6	Kartun			
7	Acara anak (misalnya "Koki Cilik")			
8	Fitur, seperti "Si Bolang", "Laptop si Unyil", dll			
9	Acara bintang-bintangan (Idola Cilik, Indonesian Idol, AFI, Mamamia)			
10	Acara gosip (infotainment)			



36. Apakah kamu pernah bermain video game atau komputer game? (lingkari jawabanmu)  
 a. Pernah b. Tidak pernah (langsung ke no. 48)

37. Biasanya kamu bermain game memakai alat yang mana?

1. Komputer (PC /laptop)
2. TV (Play station, X-Box, Nintendo)
3. Gameboy
4. Semua alat di atas

38. Di mana biasanya kamu bermain game?

1. di rumah
2. di rumah teman
3. di tempat rental
4. tempat lain, harap sebutkan.....

39. Pada hari biasa, kapan biasanya kamu bermain game? (beri tanda **X** di samping pilihan jam)

5 pagi		10 pagi		3 siang		8 malam	
6 pagi		11 siang		4 sore		9 malam	
7 pagi		12 siang		5 sore		10 malam	
8 pagi		1 siang		6 sore		11 malam	
9 pagi		2 siang		7 malam		12 malam	

40. Pada hari biasa, berapa jam dalam sehari biasanya kamu bermain game? ..... jam

41. Pada hari Minggu atau libur, kapan biasanya kamu bermain game? (beri tanda **X** di samping jam)

5 pagi		10 pagi		3 siang		8 malam	
6 pagi		11 siang		4 sore		9 malam	
7 pagi		12 siang		5 sore		10 malam	
8 pagi		1 siang		6 sore		11 malam	
9 pagi		2 siang		7 malam		12 malam	

42. Pada hari Minggu atau libur, berapa jam dalam sehari kamu biasanya bermain game?  
 .....jam

43. Apa judul game yang **paling** kamu sukai?

44. Dengan siapa biasanya kamu bermain game?

1. dengan orangtua
2. dengan teman
3. dengan anggota keluarga yang lain (kakek, nenek atau paman, bibi dll)
4. dengan kakak atau adik
5. dengan pembantu atau pengasuh anak
6. sendirian

45. Kamu lebih suka bermain game dengan siapa?

1. dengan orangtua
2. dengan teman
3. dengan anggota keluarga yang lain (kakek, nenek atau paman, bibi dll)
4. dengan kakak atau adik
5. dengan pembantu atau pengasuh anak
6. sendirian



56. Dengan siapa biasanya kamu menggunakan internet?

1. dengan orangtua
2. dengan teman
3. dengan anggota keluarga yang lain
4. dengan kakak atau adik
5. dengan pembantu atau pengasuh anak (suster)
6. sendirian

57. Apakah kamu pernah masuk ke situs porno?

- a. Pernah
- b. Tidak Pernah

58. Apakah ada aturan menggunakan internet di rumahmu?

- a. Ada
- b. Tidak ada

59. Apakah kamu pernah menggunakan komputer (tidak untuk game atau internet)?

- a. Pernah
- b. Tidak pernah (langsung ke no 65)

60. Apakah kamu bisa memakai komputer (tidak untuk game/internet) tanpa masalah?

- a. Ya
- b. Tidak

61. Di mana biasanya kamu menggunakan komputer (tidak untuk game/internet)?

1. di rumah
2. di rumah teman
3. di tempat rental internet
4. di sekolah
5. di tempat kerja orangtua
6. lainnya, harap sebutkan.....

62. Beri pendapatmu tentang komentar di bawah ini: (Beri tanda **X** pada kolom yang mewakili pendapatmu)

	<b>Sangat Setuju</b>	<b>Setuju</b>	<b>Tidak Setuju</b>	<b>Sangat Tidak Setuju</b>
Saya nyaman menggunakan komputer				
Saya tertarik dengan komputer				
Komputer membuat orang malas berpikir sendiri				
Orangtuaku ingin aku belajar memakai komputer				
Sekolah seharusnya mengajarkan lebih banyak tentang komputer				
Lebih penting bagi orang muda saat ini mengetahui tentang komputer dibandingkan orangtua mereka dulu				

63. Dengan siapa biasanya kamu menggunakan komputer (tidak untuk game/internet)?

1. dengan orangtua
2. dengan teman
3. dengan anggota keluarga yang lain
4. dengan kakak atau adik
5. dengan pembantu atau pengasuh anak (suster)
6. sendirian

64. Apa saja yang kamu lakukan dengan komputer?

1. Menulis
2. Mengambar atau merancang (design)
3. Matematika atau menghitung
4. Membuat lembar data (memakai excel)
5. Mencari informasi dalam CD/DVD ROMs
6. Lainnya, harap sebutkan .....

65. Di mana biasanya kamu menonton menggunakan VCD atau DVD player?

1. di rumah
2. di rumah teman
3. di tempat lain, harap sebutkan.....

66. Film yang pernah kamu tonton menggunakan VCD atau DVD player yang paling kamu sukai adalah:

1. ....
2. ....

67. Beri pendapatmu tentang komentar akan film yang kamu tonton dengan VCD/DVD player: (beri tanda X pada kolom yang mewakili jawabanmu)

	<i>sangat setuju</i>	<i>Setuju</i>	<i>Tidak setuju</i>	<i>Sangat tidak setuju</i>
Film itu pas untuk orang seumurku				
Anak yang lebih muda dariku menonton film tersebut				
Orang yang lebih tua dariku menonton film tersebut				
Aku sering mendiskusikan film dengan temanku				
Orangtuaku suka kalau aku menonton film tersebut				
Aku melakukan hal lain sambil menonton film tersebut				

68. Pernahkah kamu memakai handphone (HP)?

1. Pernah
2. Tidak Pernah

69. Biasanya kamu memakai handphone untuk menghubungi siapa?

1. Aku tidak memakai HP
2. Biasanya menghubungi teman
3. Biasanya menghubungi keluarga
4. Menghubungi teman dan keluarga dalam porsi yang sama seringnya

70. Apakah kamu punya HP sendiri?

- a. Ya
- b. Tidak

71. Fitur apa yang biasanya kamu pakai di HPmu? (Pilih satu yang paling sering kamu pakai)

1. SMS
2. MP3/songs player
3. internet
4. Kamera untuk foto
5. Menelpon
6. Lainnya, harap sebutkan .....

72. Pernahkan kamu mengirim SMS ke nomer yang diiklankan di TV? (Misalnya Ketik Reg Ramal lalu kirim ke nomer tertentu untuk dapat ramalanmu hari itu)
- Pernah
  - Tidak

73. Umur berapa kamu mendapat Hpmu pertamakali? ..... tahun

74. Apa yang kamu pakai untuk mencari *info tentang hal yang kamu senangi*? (beri tanda **X** di kolom 1)

	<b>Mencari info yang disenangi</b> (Kolom 1)	<b>Tukar-menukar dengan teman</b> (Kolom 2)	<b>Beli dengan uang sendiri</b> (Kolom3)
Majalah			
Buku			
Komik			
Koran			
Video			
TV			
Computer games			
CD/DVD ROM			
Internet			
Bioskop			
MP3			

75. Dari daftar di atas, benda mana yang kamu biasa tukar-tukaran dengan teman? (beri tanda X di kolom 2)

76. Dari daftar di atas, mana yang kamu beli dengan uangmu sendiri? (beri tanda X pada kolom 3)

77. Apakah ada banyak kegiatan yang bisa dilakukan di daerah tempat tinggalmu untuk anak seumuramu?

- Ya. Ada.
- Tidak Ada
- Tidak yakin

78. Apakah kamu bebas pergi ke luar rumah?

- Ya
- Tidak

79. Mana dari kegiatan di bawah ini yang orangtuamu *diskusikan denganmu*? (beri tanda **X** pada kolom 1)

	<b>Diskusikan denganmu</b> (Kolom 1)	<b>Melarang untuk dilakukan</b> (Kolom 2)	<b>Mengatur kapan bisa dilakukan</b> (Kolom 3)
Menonton televisi			
Menonton video (VCD atau DVD)			
Menelpon seseorang			
Membaca buku			
Membaca komik			
Membaca majalah			
Membaca koran			

	<b>Diskusikan denganmu</b> (Kolom 1)	<b>Melarang untuk dilakukan</b> (Kolom 2)	<b>Mengatur kapan bisa dilakukan</b> (Kolom 3)
Mendengarkan radio			
Mendengarkan musik (CD, MP3, kaset)			
Bermain game video atau komputer			
Menggunakan komputer (tidak untuk game)			

80. Dari kegiatan di atas, mana yang orangtuamu larang kamu lakukan? (beri tanda **X** di kolom 2)
81. Dari kegiatan di atas, orangtuamu mengatur kapan kamu boleh melakukan kegiatan tersebut? (beri **X** pada kolom 3)
82. Mana yang gurumu *diskusikan di kelas* dengan para muridnya? (beri tanda **X** pada kolom 1)

	<b>Diskusi di kelas</b> (Kolom 1)	<b>Melarang untuk dilakukan</b> (Kolom 2)	<b>Dibatasi kapan boleh melakukannya</b> (Kolom 3)
Menonton televisi			
Menonton video (VCD atau DVD)			
Menelpon seseorang			
Membaca buku			
Membaca komik			
Membaca majalah			
Membaca koran			
Mendengarkan radio			
Mendengarkan musik (CD, MP3, kaset)			
Bermain game video atau komputer			
Menggunakan komputer (tidak untuk game)			

83. Mana yang gurumu batasi apa yang boleh dilakukan dan tidak boleh dilakukan? (beri tanda **X** pada kolom 2)
84. Apakah orangtuamu mengatur kapan kamu boleh melakukan kegiatan tersebut? beri **X** pada kolom 3
85. Jam berapa kamu tidur kalau besoknya harus sekolah? Jam ..... malam
86. Jam berapa kamu tidur kalau besoknya hari libur? Jam ..... malam
87. Kamu lahir tahun .....
88. Jenis kelaminmu adalah (pilih): 1. Laki-laki 2. Perempuan

-----**Selesai! Terima kasih atas bantuanmu.**-----

**Appendix 5.**  
**QUESTIONNAIRE FOR PARENTS**

Questionnaire Number:

## QUESTIONNAIRE FOR PARENTS

Dear Sir/Madam,

I am Hendriyani, lecturer at the Department of Communications at the University of Indonesia. I am researching the use of leisure time of children in Jakarta for my postgraduate studies. The school where your child is studying has been chosen as the location for my research. I ask for your assistance to participate in this research by providing information about how your child uses her/his leisure time. Please fill out this questionnaire and then ask your child to submit it at the school tomorrow morning.

We hope that the parent filling out this questionnaire is the one who spends most time daily with the child that brings home this questionnaire. For example, if the child spends more time daily with her/his mother because her/his father is working, we would like to ask the mother to fill out this questionnaire. There are no right or wrong answers to these questions so you can freely answer them according to your observations and experiences.

Your identity as well as your answers will be kept confidential. Please put the filled out questionnaire back in the envelope that we have provided and then seal it tightly.

If you need further information about this research, please contact me by phone on 0813 10120728 or 021 99058901.

Thank you for your kind assistance.

Sincerely,

Hendriyani  
Departemen Ilmu Komunikasi  
Gedung C lantai 2 FISIP  
Kampus UI Depok  
email: hendriyani.sos@ui.ac.id



1. Your child participating in this study was born in year: .....

At this moment your child is in grade .....

**Please answer each question with regard to this particular child.**

2. How often does your child perform any of the activities below?

<b>Activities</b>	<b>Once a week or more</b>	<b>Less than once a week</b>	<b>Never</b>
Music lesson			
Language lesson			
Computer lesson			
Reciting Quran lesson			
Boy scouts/Brownies			
School extracurricular activity			

3. How much of your child's leisure time is spent outdoors with no adults around? (choose one answer, put **X** between parenthesis)

- ( ) Almost all of it  
( ) More than half of the leisure time  
( ) Less than half of the leisure time  
( ) Almost none

4. When you were your child's age, how much of your leisure time did you spend outdoors without adults around?

- ( ) Almost all of it  
( ) More than half of the leisure time  
( ) Less than half of the leisure time  
( ) Almost none

5. Below are some issues that parents have said to be concerned about nowadays. Thinking about your child, which issues give you the greatest concern? (Choose only **3** main issues)

- Educational standards in schools ( )
- Your child growing up without decent values ( )
- Job prospects for your child ( )
- Violence, sex, or negative scenes on TV ( )
- Violence, sex, or negative scenes on videos ( )
- Computer/Internet/video games addiction ( )
- Not having enough time to spend with your child ( )
- Lack of after school facilities for your child ( )
- Lack of good childcare facilities ( )
- Safety outside home (including on the road) ( )
- Your child being victim of crime ( )
- Availability of illegal drugs ( )
- Other concerns, please name it..... ( )
- NONE ARE CAUSE OF CONCERN FOR MY CHILD ( )

6. Do you have a garden?

a. Yes

b. No

7. How safe are the streets in your neighborhood for your child to play/spend time in? (choose one answer, put **X** between parenthesis)

- ( ) Very safe  
( ) Quite safe  
( ) Not very safe  
( ) Not safe at all

8. How safe were the streets in your own neighborhood streets when you were your child's age?

- ( ) Very safe  
( ) Quite safe  
( ) Not very safe  
( ) Not safe at all

**The next questions concern media that are available in your home.**

9. Which of these things are available in your child's bedroom? (Put **X** in column 1)

	<b>Available in my child's bedroom</b>	<b>Available in my home</b>	<b>Intend to buy in the next six months</b>
	<b>(Column 1)</b>	<b>(Column 2)</b>	<b>(Column 4)</b>
TV			
Cable/satellite TV			
Video recorder			
Radio			
CD/MP3/tape player			
Gameboy			
Game player using TV			
Game using computer			
Computer/Laptop			
Internet			
Mobile phone			
Telephone			
Books (not for school)			
Photo camera			
VCD/DVD player			
None of the above			

10. Which of these items are available in your home? (put **X** in column 2)

11. Which do you intend to buy in the next six months? (put **X** in column 3)

12. How many of the following items does your child have for her/himself? (Put **X** in the column that represents your answer)

	<b>None</b>	<b>1-2</b>	<b>3-10</b>	<b>11-24</b>	<b>More than 25</b>
Books					
DVD/VCD Player					
Computer/video games disk					
CD/VCD/DVD					

13. Now some questions about what your child does in her/his free time. In a day, how long does she/he usually spend doing the things below altogether: (Put **X** in the column that represents your answer)

	<i>A few minutes</i>	<i>Around half hour</i>	<i>Around 1 hour</i>	<i>Around 2 hours</i>	<i>Around 3 hours</i>	<i>Around 4 hours</i>	<i>Around 5 hours</i>	<i>6 hours or more</i>	<i>Never</i>
Reading a book (not school books)									
Reading a comic									
Watching TV on weekdays									
Watching TV on holidays									
Watching DVD/VCD									
Listening to music on tape, radio, CD, MP3									
Playing electronic games on computer/TV									
Using computer (not for games)									

14. In general, how satisfied are you with the content currently available for your child to watch on TV?

- (        ) Very satisfied  
 (        ) Quite satisfied  
 (        ) Not really satisfied  
 (        ) Not satisfied at all

15. Do you think it is a good or a bad thing for children of your child's age to have a TV set in their bedroom?

- (        ) Mainly a good thing  
 (        ) Neither a good or bad thing  
 (        ) Mainly a bad thing  
 (        ) Don't know

16. In the UK, there are regulations that television programs broadcast before 9 pm should not contain a lot of violence and bad language. Do you think restrictions like this are a good or a bad idea?

- (        ) Very good idea  
 (        ) Quite a good idea  
 (        ) Quite a bad idea  
 (        ) Very bad idea  
 (        ) No opinion

17. In your opinion, if the restrictions above were applied in Indonesia, at what time should they end?

- (        ) Later than 11 pm
- (        ) 11 pm
- (        ) 10.30 pm
- (        ) 10 pm
- (        ) 9.30 pm
- (        ) 9 pm
- (        ) 8 pm
- (        ) Earlier than 8 pm
- (        ) There shouldn't be any restrictions
- (        ) No opinion

**Concerning watching television**

(Put **X** in the column that represents your opinion)

No	Statement	Strongly agree	Agree	Disagree	Strongly disagree
18	My child learns a lot from TV				
19	Watching TV has encouraged my child to be lazy				
20	Watching TV has encouraged my child to read some good books				
21	I think my child would read more if she/he watched less television				
22	My child knows the difference between characters on TV and real people				
23	My child often wants to buy things she/he has seen on TV				
24	My child is too old for me to tell her/him what she/he can watch				
25	Watching TV has made my child grow up too quickly				
26	Watching TV has made my child think violence is normal				
27	My child is often upset by violence in television news reports				
28	My child is often upset by violence in television film				
29	My child has sometimes copied violent behavior she/he has seen on TV				

31. Usually, how many days a week do you watch television?

- (        ) 6 or 7 days a week
- (        ) 4 or 5 days a week
- (        ) 2 or 3 days a week
- (        ) Once a week
- (        ) Once a month
- (        ) Less than once a month
- (        ) Do not watch TV (go to Q.33)

32. How long altogether do you watch television in a day?

- ( ) 6 hours or more
- ( ) Around 5 hours
- ( ) Around 4 hours
- ( ) Around 3 hours
- ( ) Around 2 hours
- ( ) Around 1 hours
- ( ) About half an hour
- ( ) Just a few minutes

33. Do you use a computer yourself?

- a. Yes
- b. No (go to Q 37)

34. What do you usually use a computer for?

- ( ) Entertainment (e.g., for games)
- ( ) Word processing
- ( ) Programming or data analyzing
- ( ) Browsing information
- ( ) E-mail

35. How comfortable do you feel about using computers yourself?

- ( ) Very comfortable
- ( ) Fairly comfortable
- ( ) Not very comfortable
- ( ) Not comfortable at all

36. Who in your family knows **most** about computers and how to use them?

- ( ) Me
- ( ) My husband / wife
- ( ) Child in survey
- ( ) Child's siblings
- ( ) Other family members
- ( ) No difference of ability among family members
- ( ) Don't know

Here are some views about the effects of computers on society today. How much do you agree or disagree with the following statements?

	<b><i>Strongly Agree</i></b>	<b><i>Agree</i></b>	<b><i>Disagree</i></b>	<b><i>Strongly Disagree</i></b>
37. People get left behind if they don't know (how to use) computers.				
38. Computers stop people from thinking for themselves.				
39. Computers are exciting.				
40. I am keen for my child to know about computers.				
41. The school should teach my child more about computers.				
42. It is more important for children to understand computers than for their parents.				

43. Do you sometimes say when your child can or can't do any of these things yourself? Which ones? (Put **X** in column 1)

	<b>Say when can / can't do (Column 1)</b>	<b>Discuss about (Column 2)</b>
Watch TV/video		
Use computers		
Play electronic games		
Listen to music		
Make phone calls		
Read books		
Play outdoors		
None of the above		

44. Do you discuss these things with your child? (Child in survey) \_\_\_\_\_  
(Put **X** in column 2)

45. Here follows a list of possible changes in our way of life that might take place in the near future. Which of these changes would you most like to see? (Choose 3 changes only)

- ( ) Less emphasis on money and material possessions
- ( ) Decrease in the importance of work in our lives
- ( ) More emphasis on the development of technology
- ( ) Greater emphasis on education
- ( ) Greater respect for authority/government
- ( ) More emphasis on family life
- ( ) Simpler and more natural lifestyle

46. Here is a list of issues that can lead to arguments between parents and their children. Which of these issues regularly lead to arguments with your child (in this survey)?

- ( ) How much money they can have
- ( ) Getting homework done
- ( ) Helping in the house
- ( ) Playing outdoors
- ( ) Going to bed
- ( ) Getting up in the morning
- ( ) Playing electronic games
- ( ) Watching TV
- ( ) Watching VCD/DVD/video
- ( ) Using the phone

47. At what time does your child usually go to bed when the next day is a school day?  
At ..... pm

48. At what time does your child usually go to bed when the next day is a holiday? At .....pm.

49. Compared to other children of her/his age in school, how well is your child doing nowadays?

- ( ) Above average
- ( ) About average
- ( ) Below average

50. How many siblings does your child in this survey have?

..... older sibling(s) = ..... girl and .....boy  
.....younger sibling(s) = ..... girl and ..... boy

51. The person filling out this questionnaire is:

a. Father b. Mother c. Care giver, namely.....

52. Which of the following best describes you?

<b>Condition</b>	<b>Father</b>	<b>Mother</b>
Working full-time		
Working part-time		
Not working outside home		
Full time at home father/mother		
Retired		
Student (undergraduate or postgraduate)		

53. Father's highest educational level:

54. Mother's highest educational level:

55. The number of people that live in your home at this moment: ..... people  
(Including relatives, grandparents, or house helper)

55. Family expenses per month (more or less)

1. Less than Rp 500.000
2. Between Rp 500.000 and 1 million
3. Between Rp 1 million and 2 million
4. Between Rp 2 million and 3 million
5. More than Rp 3 million

Can we have your contact for follow up research?

Address:

Phone number:

**Finish! Thank you for your kind assistance... ☺**





**Appendix 6.**  
**KUESIONER UNTUK ORANGTUA**

Nomor Kuesioner:

## KUESIONER UNTUK ORANGTUA

Bapak/Ibu yang terhormat,

Saya Hendriyani, pengajar di Departemen Ilmu Komunikasi Universitas Indonesia yang sedang meneliti tentang pemakaian waktu luang oleh anak-anak di Jakarta untuk keperluan studi Pascasarjana saya. Sekolah tempat anak Bapak/Ibu belajar terpilih menjadi lokasi penelitian saya ini. Kami meminta kesediaan Bapak/Ibu turut berpartisipasi dalam penelitian ini untuk membantu menyediakan informasi tentang bagaimana anak-anak saat ini menggunakan waktu luang mereka. Caranya dengan mengisi rangkaian pertanyaan dalam kuesioner ini, kemudian meminta anak Bapak/Ibu mengumpulkannya di sekolah besok pagi.

Kami berharap orangtua/wali yang mengisi kuesioner ini adalah orang yang paling banyak menghabiskan waktu sehari-sehari bersama anak. Misalnya bila anak lebih banyak menghabiskan waktu bersama ibu karena ayah bekerja, maka kami meminta sang ibu untuk mengisi kuesioner ini. Tidak ada jawaban salah dan benar untuk pertanyaan-pertanyaan ini hingga Bapak/Ibu bisa bebas menjawabnya sesuai pengamatan Bapak/Ibu.

Semua identitas dan jawaban Bapak/Ibu akan kami rahasiakan. Karena itu, harap masukkan kembali kuesioner ini ke dalam amplop yang telah kami sediakan dan tutup dengan rapat.

Bila ada informasi atau keterangan yang ingin Bapak/Ibu peroleh sehubungan penelitian ini, silakan hubungi saya melalui telepon di 0813 10120728 atau 021 99058901.

Atas bantuan Bapak/Ibu saya ucapkan banyak terima kasih.

Hormat saya,

Hendriyani  
Departemen Ilmu Komunikasi  
Gedung C lantai 2 FISIP  
Kampus UI Depok  
email: hendriyani.sos@ui.ac.id

1. Anak Bapak/Ibu yang ikut dalam penelitian ini di sekolah lahir tahun .....  
 Saat ini anak Anda berada di kelas ....

**Mulai dari sekarang, harap jawab pertanyaan di bawah ini dengan mengacu pada anak Bpk/Ibu tersebut.**

2. Seberapa sering anak Bpk/Ibu mengikuti kegiatan di bawah ini:

<b>Kegiatan</b>	<b>Satu minggu sekali atau lebih</b>	<b>Kurang dari satu minggu sekali</b>	<b>Tidak pernah</b>
Les musik			
Les bahasa asing			
Les komputer			
Les mengaji			
Pramuka			
Ekstrakurikuler sekolah			

3. Berapa banyak waktu luang yang anak Bpk/Ibu habiskan di luar rumah tanpa didampingi orang dewasa?  
 (Pilih salah satu, beri tanda **X** di antara kurung)

(        ) Nyaris semua waktu luang  
 (        ) Lebih dari separuh waktu luang  
 (        ) Kurang dari separuh waktu luang  
 (        ) Nyaris tidak pernah

4. Ketika Bpk/Ibu seumur anak ini, berapa banyak waktu luang Bpk/Ibu habiskan di luar rumah tanpa didampingi orang dewasa?

(        ) Nyaris semua waktu luang  
 (        ) Lebih dari separuh waktu luang  
 (        ) Kurang dari separuh waktu luang  
 (        ) Nyaris tidak pernah

5. Berikut ini adalah hal-hal yang menjadi kekhawatiran orangtua masa ini. Menyangkut anak Bpk/Ibu, mana yang paling Bpk/Ibu khawatirkan? (pilih **3** yang paling utama)

- Standar pendidikan di sekolah (        )
- Anak tumbuh tanpa nilai moral yang baik (        )
- Peluang kerja untuk anak kelak (        )
- Adegan kekerasan, porno, atau negatif di TV (        )
- Adegan kekerasan, porno, atau negatif di video (        )
- Kecanduan game computer/internet/video game (        )
- Kurang waktu luang yang dihabiskan bersama anak (        )
- Kurangnya organisasi luar sekolah untuk anak (        )
- Kurangnya tempat menitipkan anak yang bagus (        )
- Keamanan di luar rumah (termasuk di jalan raya) (        )
- Anak menjadi korban kejahatan (        )
- Keberadaan obat-obat terlarang (        )
- Hal lain, harap sebutkan ..... (        )
- TIDAK ADA YANG SAYA KHAWATIRKAN (        )

6. Apakah rumah Bpk/Ibu memiliki halaman?  
a. Ya    b. Tidak

<p>7. Seberapa aman lingkungan sekitar rumah Bpk/Ibu untuk tempat bermain anak (Pilih salah satu, beri tanda <b>X</b> di antara kurung)</p> <p>(            ) sangat aman  (            ) biasanya aman  (            ) kurang aman  (            ) tidak aman sama sekali</p>	<p>8. Ketika Bpk/Ibu seumur anak ini, Seberapa aman lingkungan sekitar rumah Bpk/Ibu untuk tempat bermain anak?</p> <p>(            ) sangat aman  (            ) biasanya aman  (            ) kurang aman  (            ) tidak aman sama sekali</p>
--	--

**Pertanyaan berikut menyangkut media yang tersedia di rumah Bpk/Ibu.**

9. Apakah barang-barang berikut ini ada di dalam kamar anak Bpk/Ibu?  
(beri tanda **X** di kolom 1)

	<i>Ada di kamar anak saya</i>  <i>(Kolom 1)</i>	<i>Tersedia di rumah saya</i>  <i>(Kolom 2)</i>	<i>Akan saya beli dalam waktu dekat</i> <i>(Kolom 3)</i>
TV			
TV cable/parabola			
Video recorder			
Radio			
Player untuk CD/MP3/kaset			
Gameboy			
Game player menggunakan TV			
Game dengan komputer			
Komputer/Laptop			
Internet			
Handphone			
Telepon			
Buku-buku (bukan buku pelajaran)			
Kamera foto			
Pemutar VCD/DVD			
Tidak satupun barang di atas			

10. Apakah barang-barang tersebut *tersedia di rumah* Bpk/Ibu? (beri tanda **X** di kolom 2)
11. Apakah barang-barang tersebut *akan dibeli dalam waktu dekat?* (beri tanda **X** di kolom 3)

12. Berapa banyak dari barang di bawah ini yang dimiliki oleh anak Bpk/Ibu sebagai milik pribadi? (beri tanda **X** pada kolom yang mewakili jawaban Bpk/Ibu)

	<i>Tidak satupun</i>	<i>1-2 buah</i>	<i>3-10 buah</i>	<i>11-24 buah</i>	<i>lebih dari 25 buah</i>
Buku Bacaan					
Pemutar DVD/VCD					
Keping (disk) game komputer atau video game					
CD/VCD/DVD					

13. Berikut adalah pertanyaan tentang kegiatan anak Bpk/Ibu di waktu luangnya.  
 Dalam sehari, berapa lama anak tersebut menghabiskan waktu untuk kegiatan di bawah ini:  
 (beri tanda **X** pada kolom yang mewakili perkiraan waktu Bpk/Ibu)

	<i>beberapa menit</i>	<i>setengah jam</i>	<i>satu jam</i>	<i>dua jam</i>	<i>tiga jam</i>	<i>empat jam</i>	<i>lima jam</i>	<i>enam jam atau lebih</i>	<i>tidak pernah</i>
Membaca buku (bukan buku pelajaran)									
Membaca komik									
Menonton TV di hari biasa									
Menonton TV di hari libur									
Menonton DVD/VCD									
Mendengarkan musik dengan tape, radio, CD, MP3									
Bermain game dengan komputer/TV									
Menggunakan komputer (bukan untuk game)									

14. Secara umum, seberapa puas Bpk/Ibu terhadap tayangan TV untuk anak Bpk/Ibu saat ini?

- ( ) Sangat puas  
 ( ) Cukup puas  
 ( ) Kurang puas  
 ( ) Tidak puas sama sekali

15. Menurut Bpk/Ibu, kalau anak seumur anak Bpk/Ibu memiliki TV di kamar tidurnya sendiri, itu adalah suatu hal yang baik atau buruk?

- ( ) Umumnya baik  
 ( ) Tidak baik dan tidak buruk  
 ( ) Umumnya buruk  
 ( ) Tidak tahu

16. Di Inggris ada peraturan bahwa acara sebelum jam 9 malam tidak boleh mengandung banyak kekerasan atau bahasa kasar. Menurut Bpk/Ibu peraturan seperti ini ide yang baik atau buruk?
- (        ) Ide yang sangat baik  
 (        ) Ide yang cukup baik  
 (        ) Ide yang cukup buruk  
 (        ) Ide yang sangat buruk  
 (        ) Tidak punya pendapat tentang hal ini
17. Menurut pendapat Bpk/Ibu, kalau peraturan semacam itu akan diterapkan di Indonesia, kapan seharusnya batas jam untuk peraturan semacam itu?
- (        ) Setelah jam 11 malam  
 (        ) Jam 11 malam  
 (        ) Jam 10.30 malam  
 (        ) Jam 10 malam  
 (        ) Jam 9.30 malam  
 (        ) Jam 9 malam  
 (        ) Jam 8.30 malam  
 (        ) Sebelum jam 8 malam  
 (        ) Seharusnya tidak perlu dibatasi  
 (        ) Tidak punya pendapat tentang hal ini.

***Tentang menonton Televisi***

(Harap beri tanda X pada kolom yang mewakili jawaban Bpk/Ibu)

No	Pernyataan	Sangat Setuju	Setuju	Tidak Setuju	Sangat Tidak Setuju
18	Anak saya belajar banyak dari televisi				
19	Menonton TV membuat anak saya malas				
20	Menonton TV mendorong anak saya membaca buku yang bagus				
21	Saya pikir anak saya akan lebih banyak membaca kalau ia mengurangi waktu menonton TV				
22	Anak saya tahu bedanya karakter yang muncul di TV dengan orang sungguhan di kehidupan nyata				
23	Anak saya sering ingin membeli barang-barang yang ia lihat di TV				
24	Anak saya sudah terlalu besar untuk saya larang menonton TV				
25	Menonton TV membuat anak saya terlalu cepat dewasa				
26	Menonton TV membuat anak saya berpikir bahwa kekerasan itu hal yang biasa atau normal				
27	Anak saya sering terganggu (misalnya sedih atau gelisah) melihat kekerasan di dalam berita televisi				
28	Anak saya sering terganggu melihat kekerasan di dalam film di televisi				
29	Anak saya kadang meniru adegan (kekerasan) yang ia lihat di TV				

31. Biasanya, seberapa sering Bpk/Ibu menonton TV dalam satu minggu?

- ☐ 6 sampai 7 hari seminggu
- ☐ 4 sampai 5 hari seminggu
- ☐ 2 sampai 3 hari seminggu
- ☐ satu hari dalam seminggu
- ☐ satu hari dalam sebulan
- ☐ kurang dari satu hari dalam sebulan
- ☐ tidak menonton TV sama sekali (langsung ke no.33)

32. Berapa lama Bpk/Ibu menonton TV dalam sehari?

- ☐ 6 jam atau lebih
- ☐ Sekitar 5 jam
- ☐ Sekitar 4 jam
- ☐ Sekitar 3 jam
- ☐ Sekitar 2 jam
- ☐ Sekitar 1 jam
- ☐ Sekitar setengah jam
- ☐ hanya beberapa menit

33. Apakah Bpk/Ibu menggunakan komputer?

- a. Ya
- b. Tidak (langsung ke no. 37)

34. Biasanya, Bpk/Ibu menggunakan komputer untuk apa?

- ☐ hiburan (misalnya untuk game)
- ☐ membuat surat atau dokumen (misalnya dengan program word)
- ☐ membuat program atau analisis data
- ☐ mencari informasi
- ☐ email

35. Seberapa nyaman Bpk/Ibu menggunakan komputer?

- ☐ Sangat nyaman
- ☐ Cukup nyaman
- ☐ Kurang nyaman
- ☐ Tidak nyaman

36. Siapa dalam keluarga Bpk/Ibu yang paling tahu tentang komputer dan cara menggunakannya?

- ☐ saya
- ☐ suami/istri saya
- ☐ Anak yang ikut penelitian ini
- ☐ Kakak atau adik anak ini
- ☐ Anggota keluarga yang lain
- ☐ tidak ada beda kemampuan komputer antar anggota keluarga
- ☐ Tidak tahu

Berikut ini beberapa pandangan tentang efek komputer terhadap masyarakat saat ini. Berikan pendapat Bpk/Ibu terhadap opini di bawah ini:

<b>Pernyataan</b>	<b>Sangat setuju</b>	<b>Setuju</b>	<b>Tidak Setuju</b>	<b>Sangat Tidak Setuju</b>
37. Orang akan ketinggalan kalau dia tidak tahu tentang (cara menggunakan) komputer.				
38. Komputer membuat orang malas berpikir sendiri.				
39. Komputer itu menarik.				
40. Saya ingin anak saya tahu tentang komputer.				
41. Sekolah seharusnya lebih banyak mengajarkan tentang komputer pada anak saya.				
42. Lebih penting untuk anak sekarang mengerti komputer daripada orangtua mereka.				

43. Apakah Bpk/Ibu kadang mengatur kapan anak Bpk/Ibu dapat melakukan hal-hal berikut ini? Hal yang mana? (beri tanda **X** di kolom 1)

	<b>Mengatur kapan boleh atau tidak boleh dilakukan (Kolom 1)</b>	<b>Kadang berdiskusi tentang hal ini dengan anak Bpk/Ibu (Kolom 2)</b>
Menonton televisi/video		
Menggunakan komputer		
Bermain game		
Mendengarkan musik		
Menggunakan telpon		
Membaca buku		
Bermain di luar rumah		
Tidak satupun dari hal di atas		

44. Apakah Bpk/Ibu kadang berdiskusi tentang hal-hal tersebut dengan anak Bpk/Ibu (yang terlibat dalam penelitian ini)? (beri tanda **X** di kolom 2)

45. Berikut ini adalah perubahan yang mungkin terjadi di masa depan. Mana yang paling Bpk/Ibu harapkan terjadi? (pilih 3 yang paling diharapkan)

- ( ) Berkurangnya pemujaan terhadap harta benda atau materi
- ( ) Berkurangnya penghargaan terhadap kerja dalam hidup
- ( ) Lebih menitikberatkan perkembangan teknologi
- ( ) Lebih menitikberatkan pendidikan
- ( ) Penghargaan lebih tinggi bagi otoritas/pemerintah
- ( ) Lebih menitikberatkan pada kehidupan keluarga
- ( ) Hidup yang lebih sederhana dan alamiah



46. Berikut ini adalah hal-hal yang sering menjadi bahan pertengkaran anak dengan orangtua. Manakah yang seringkali menjadi bahan pertengkaran Bpk/Ibu dengan anak (yang terlibat dalam penelitian ini)?

- (        ) Berapa banyak uang yang boleh mereka terima
- (        ) Menyelesaikan PR
- (        ) Membantu pekerjaan di rumah
- (        ) Bermain ke luar rumah
- (        ) tidur di malam hari
  
- (        ) Bangun di pagi hari
- (        ) Bermain game computer
- (        ) Menonton televisi
- (        ) Menonton VCD/DVD/video
- (        ) Menggunakan telpon

47. Jam berapa anak Bapak/Ibu pergi tidur bila besoknya harus sekolah? Jam.....

48. Jam berapa anak Bapak/Ibu pergi tidur bila besoknya libur? Jam .....

49. Bila dibandingkan dengan teman sebayanya, di mana posisi kemampuan anak Bpk/Ibu saat ini?

- (        ) Setara dengan teman sebaya
- (        ) Lebih baik dari teman sebaya
- (        ) Kurang dari teman sebaya

50. Berapa banyak saudara yang anak Bpk/Ibu miliki

..... kakak    =        perempuan dan .....laki-laki  
 .....adik      =        perempuan dan ..... laki-laki

51. Yang mengisi kuesioner ini adalah

- a. Bapak
- b. Ibu
- c. Wali, sebutkan ...

52. Kondisi Bpk/Ibu dan istri/suami saat ini:

<b>Kondisi</b>	<b>Ayah</b>	<b>Ibu</b>
Bekerja penuh		
Bekerja paruh waktu		
Tidak bekerja		
Ibu/bapak rumah tangga		
Pensiunan		
Sekolah (mahasiswa)		

53. Pendidikan terakhir ayah (atau wali laki-laki):

54. Pendidikan terakhir ibu (atau wali perempuan):

55. Jumlah orang yang tinggal di rumah Bapak/Ibu saat ini adalah: ..... orang  
 (termasuk saudara, kakek-nenek atau pembantu)

55. Pengeluaran per bulan keluarga (kira-kira):

1. di bawah 500.000
2. antara 500.000 hingga 1 juta
3. antara 1 juta hingga 2 juta
4. antara 2 juta hingga 3 juta
5. di atas 3 juta

Bisakah kami meminta kontak Bapak/Ibu agar dapat kami hubungi untuk penelitian berikutnya?

Alamat:

Nomor telepon:

**Selesai! Terima kasih atas bantuan Bapak/Ibu!**

**Appendix 7.**  
**QUESTIONNAIRE FOR TEACHERS**

Questionnaire Number:

### **Questionnaire for Teachers**

Dear Sir/Madam,

I am Hendriyani, lecturer at the Department of Communications at the University of Indonesia. I am researching the use of leisure time of children in Jakarta for my postgraduate studies. The school where you are teaching has been chosen as the location for my research. I ask for your assistance to participate in this research by providing information about how today's children use their leisure time. There are no right or wrong answers to these questions so you can freely answer them according to your observations and opinions.

Your identity as well as your answers will be kept confidential. Please put the filled out questionnaire back in the envelope that we have provided and then seal it tightly.

If you need further information about this research, please contact me by phone on 0813 10120728 or 021 99058901.

Thank you for your kind assistance.

Sincerely,

Hendriyani  
Departemen Ilmu Komunikasi  
Gedung C lantai 2 FISIP  
Kampus UI Depok  
email: hendriyani.sos@ui.ac.id

**The questions in this survey below should be answered regarding your students in grade IV and V.**

1. How much of your students' leisure time is spent outdoors with no adults around? (choose one answer, put <b>X</b> between parenthesis)	2. When you were your students' age, how much of your leisure time did you spend outdoors without adults around?
(        ) Almost all of it	(        ) Almost all of it
(        ) More than half of the leisure time	(        ) More than half of the leisure time
(        ) Less than half of the leisure time	(        ) Less than half of the leisure time
(        ) Almost none	(        ) Almost none

3. Below are some issues that parents have said to be concerned about nowadays. Thinking about your students, which issues give you the greatest concern? (Choose only **3** main issues)

- Educational standards in schools (        )
- Children growing up without decent values (        )
- Job prospects for your students (        )
- Violence, sex, or negative scenes on TV (        )
- Violence, sex, or negative scenes on videos (        )
- Computer/Internet/video games addiction (        )
- Not having enough time to spend with child (        )
- Lack of after school facilities for children (        )
- Lack of good childcare facilities (        )
- Safety outside home (including on the road) (        )
- Children being the victim of crime (        )
- Availability of illegal drugs (        )
- Other concerns, please name..... (        )
- NONE ARE CAUSE OF CONCERN FOR MY STUDENTS (        )

4. How safe are the streets around where you live for your child to play/spend time in? (choose one answer, put <b>X</b> between parenthesis)	5. How safe were the streets in your neighborhood streets when you were your student's age?
(        ) Very safe	(        ) Very safe
(        ) Quite safe	(        ) Quite safe
(        ) Not very safe	(        ) Not very safe
(        ) Not safe at all	(        ) Not safe at all

6. In general, how satisfied are you with what is currently available for your students to watch on TV?

- (        ) Very satisfied
- (        ) Quite satisfied
- (        ) Not really satisfied
- (        ) Not satisfied at all

7. Do you think it is good or bad for children of your students' age to have a TV set in their bedroom?
- (        ) Mainly a good thing  
 (        ) Neither a good or bad thing  
 (        ) Mainly a bad thing  
 (        ) Don't know
8. In the UK, there are regulations that television programs broadcast before 9 p.m. should not contain a lot of violence and bad language. Do you think restrictions like this are a good or a bad idea?
- (        ) Very good idea  
 (        ) Quite a good idea  
 (        ) Quite a bad idea  
 (        ) Very bad idea  
 (        ) No opinion
9. In your opinion, if the restrictions above were applied in Indonesia, at what time should they end?
- (        ) Later than 11 p.m.  
 (        ) 11 p.m.  
 (        ) 10.30 p.m.  
 (        ) 10 p.m.  
 (        ) 9.30 p.m.  
 (        ) 9 p.m.  
 (        ) 8 p.m.  
 (        ) Earlier than 8 p.m.  
 (        ) There shouldn't be any restrictions  
 (        ) No opinion

**Concerning watching television**

(Put **X** in the column that represents your opinion)

No	Statement	Strongly agree	Agree	Disagree	Strongly disagree
10	My students learn a lot from TV				
11	Watching TV has encouraged my students to be lazy				
12	Watching TV has encouraged my students to read some good books				
13	I think my students would read more if they watched less television				
14	My students know the difference between characters on TV and real people				
15	My students often want to buy things they have seen on TV				
16	My students are too old to tell them what they can or cannot watch				
17	Watching TV has made my students grow up too quickly				
18	Watching TV has made my students think violence is normal				




Here are some views about the effects of computers on society today. How much do you agree or disagree with the following statements?

	<b><i>Strongly Agree</i></b>	<b><i>Agree</i></b>	<b><i>Disagree</i></b>	<b><i>Strongly Disagree</i></b>
27. People get left behind if they don't know (how to use) computers.				
28. Computers stop people from thinking for themselves.				
29. Computers are exciting.				
30. I am keen for my students to know about computers.				
31. The school should teach its students more about computers.				
32. It is more important for children to understand computers than for their parents.				

33. Do you sometimes say when your students can or can't do any of these things yourself?  
Which ones? (Put **X** in column 1)

	<b><i>Say when can / can't do (Column 1)</i></b>	<b><i>Discuss about (Column 2)</i></b>
Watch TV/video		
Use computers		
Play electronic games		
Listen to music		
Make phone calls		
Read books		
Play outdoors		
None of the above		

34. Do you discuss about these things with your students in this survey   
(Put **X** in column 2)

35. Here follows a list of possible changes in our way of life that might take place in the near future. Which of these changes would you most like to see? (Choose only 3 changes)

- (        ) Less emphasis on money and material possessions
- (        ) Decrease in the importance of work in our lives
- (        ) More emphasis on the development of technology
- (        ) Greater emphasis on education
- (        ) Greater respect for authority/government
- (        ) More emphasis on family life
- (        ) Simpler and more natural lifestyle



36. Here is a list of issues that can lead to arguments between parents and their children. Which of these issues regularly lead to arguments between your students in this survey and their parents?

- (        ) How much money they can have
- (        ) Getting homework done
- (        ) Helping in the house
- (        ) Playing outdoors
- (        ) Going to bed
- (        ) Getting up in the morning
- (        ) Playing electronic games
- (        ) Watching TV
- (        ) Watching VCD/DVD/video
- (        ) Using the phone

Can we have your contact for follow up research?

Name:

Address:

Phone number:

-----**Finish! Thank you for your participation**-----



**Appendix 8.**  
**KUESIONER UNTUK GURU**

Nomor Kuesioner:

## KUESIONER UNTUK GURU

Bapak/Ibu yang terhormat,

Saya Hendriyani, pengajar di Departemen Ilmu Komunikasi Universitas Indonesia yang sedang meneliti tentang pemakaian waktu luang oleh anak-anak di Jakarta untuk keperluan studi Pascasarjana. Sekolah tempat Bapak/Ibu mengajar terpilih menjadi lokasi penelitian saya ini. Kami meminta kesediaan Bapak/Ibu turut berpartisipasi dalam penelitian ini untuk membantu menyediakan informasi tentang bagaimana anak-anak saat ini menggunakan waktu luang mereka. Tidak ada jawaban salah dan benar untuk pertanyaan-pertanyaan ini hingga Bapak/Ibu bisa bebas menjawabnya sesuai pengamatan dan pendapat Bapak/Ibu.

Semua identitas dan jawaban Bapak/Ibu akan kami rahasiakan. Karena itu, harap masukkan kembali kuesioner ini ke dalam amplop yang telah kami sediakan dan tutup dengan rapat.

Bila ada informasi atau keterangan yang ingin Bapak/Ibu peroleh sehubungan penelitian ini, silakan hubungi saya melalui telepon di 0813 10120728 atau 021 99058901.

Atas bantuan Bapak/Ibu saya ucapkan banyak terima kasih.

Hormat saya,

Hendriyani  
Departemen Ilmu Komunikasi  
Gedung C lantai 2 FISIP  
Kampus UI Depok  
Telp. 021 7871280  
email: hendriyani.sos@ui.ac.id

**Pertanyaan-pertanyaan di bawah ini diisi dengan mengacu pada pendapat Bapak/Ibu tentang anak didik kelas IV dan V Bapak/Ibu yang terlibat penelitian ini sekarang (pada umumnya).**

1. Berapa banyak waktu luang yang anak didik habiskan di luar rumah tanpa didampingi orang dewasa? (Pilih salah satu, beri tanda <b>X</b> di antara kurung)	2. Ketika Bpk/Ibu seumur anak-anak ini, berapa banyak waktu luang Bpk/Ibu habiskan di luar rumah tanpa didampingi orang dewasa?
(        ) Nyaris semua waktu luang	(        ) Nyaris semua waktu luang
(        ) Lebih dari separuh waktu luang	(        ) Lebih dari separuh waktu luang
(        ) Kurang dari separuh waktu luang	(        ) Kurang dari separuh waktu luang
(        ) Nyaris tidak pernah	(        ) Nyaris tidak pernah

3. Berikut ini adalah hal-hal yang menjadi kekhawatiran orangtua masa ini. Menyangkut anak didik Bpk/Ibu, mana yang paling Bpk/Ibu guru khawatirkan? (pilih **3** yang paling utama)

- Standar pendidikan di sekolah (        )
- Anak tumbuh tanpa nilai moral yang baik (        )
- Peluang kerja untuk anak kelak (        )
- Adegan kekerasan, porno, atau negatif di TV (        )
- Adegan kekerasan, porno, atau negatif di video (        )
- Kecanduan game computer/internet/video game (        )
- Kurang waktu luang yang dihabiskan bersama anak (        )
- Kurangnya organisasi luar sekolah untuk anak (        )
- Kurangnya tempat menitipkan anak yang bagus (        )
- Keamanan di luar rumah (termasuk di jalan raya) (        )
- Anak menjadi korban kejahatan (        )
- Keberadaan obat-obat terlarang (        )
- Hal lain, harap sebutkan ..... (        )
- TIDAK ADA YANG SAYA KHAWATIRKAN (        )

4. Seberapa aman lingkungan sekitar rumah Bpk/Ibu untuk tempat bermain anak? (Pilih salah satu, beri tanda <b>X</b> di antara kurung)	5. Ketika Bpk/Ibu seumur anak-anak ini, Seberapa aman lingkungan sekitar rumah Bpk/Ibu untuk tempat bermain anak?
(        ) sangat aman	(        ) sangat aman
(        ) biasanya aman	(        ) biasanya aman
(        ) kurang aman	(        ) kurang aman
(        ) tidak aman sama sekali	(        ) tidak aman sama sekali

6. Secara umum, seberapa puas Bpk/Ibu terhadap tayangan televisi untuk anak didik Bpk/Ibu saat ini?

- (        ) Sangat puas
- (        ) Cukup puas
- (        ) Kurang puas
- (        ) Tidak puas sama sekali

7. Menurut Bpk/Ibu, kalau anak seumur anak didik Bpk/Ibu memiliki TV di kamar tidurnya sendiri, itu adalah suatu hal yang baik atau buruk?
- (        ) Umumnya baik  
 (        ) Tidak baik dan tidak buruk  
 (        ) Umumnya buruk  
 (        ) Tidak tahu
8. Di Inggris ada peraturan bahwa acara TV sebelum jam 9 malam tidak boleh mengandung banyak kekerasan atau bahasa kasar. Menurut Bpk/Ibu peraturan seperti ini ide yang baik atau buruk?
- (        ) Ide yang sangat baik  
 (        ) Ide yang cukup baik  
 (        ) Ide yang cukup buruk  
 (        ) Ide yang sangat buruk  
 (        ) Tidak punya pendapat tentang hal ini
9. Menurut pendapat Bpk/Ibu, kalau peraturan semacam itu akan diterapkan di Indonesia, kapan seharusnya batas jam untuk peraturan semacam itu?
- (        ) Setelah jam 11 malam  
 (        ) Jam 11 malam  
 (        ) Jam 10.30 malam  
 (        ) Jam 10 malam  
 (        ) Jam 9.30 malam  
 (        ) Jam 9 malam  
 (        ) Jam 8.30 malam  
 (        ) Sebelum jam 8 malam  
 (        ) Seharusnya tidak perlu dibatasi  
 (        ) Tidak punya pendapat tentang hal ini.

**Tentang menonton Televisi**

(Harap beri tanda **X** pada kolom yang mewakili jawaban Bpk/Ibu)

No	Pernyataan	Sangat Setuju	Setuju	Tidak Setuju	Sangat Tidak Setuju
10	Anak didik belajar banyak dari televisi				
11	Menonton TV membuat anak didik saya malas				
12	Menonton TV mendorong anak didik saya membaca buku yang bagus				
13	Saya pikir anak didik saya akan lebih banyak membaca kalau ia mengurangi waktu menonton TV				
14	Anak didik saya tahu bedanya karakter yang muncul di TV dengan orang sungguhan di kehidupan nyata				
15	Anak didik saya sering ingin membeli barang-barang yang ia lihat di TV				
16	Anak didik saya sudah terlalu besar untuk saya larang menonton TV				

No	Pernyataan	Sangat Setuju	Setuju	Tidak Setuju	Sangat Tidak Setuju
17	Menonton TV membuat anak didik saya terlalu cepat dewasa				
18	Menonton TV membuat anak didik saya berpikir bahwa kekerasan itu hal yang biasa atau normal				
19	Anak didik saya sering terganggu (misalnya sedih atau gelisah) melihat kekerasan di dalam berita televisi				
20	Anak saya sering terganggu melihat kekerasan di dalam film di televisi				
21	Anak didik saya kadang meniru adegan (kekerasan) yang ia lihat di TV				

22. Biasanya, seberapa sering Bpk/Ibu menonton TV dalam satu minggu?

- ( ) 6 sampai 7 hari seminggu
- ( ) 4 sampai 5 hari seminggu
- ( ) 2 sampai 3 hari seminggu
- ( ) satu hari dalam seminggu
- ( ) satu hari dalam sebulan
- ( ) kurang dari satu hari dalam sebulan
- ( ) tidak menonton TV sama sekali (langsung ke no.24)

23. Berapa lama Bpk/Ibu menonton TV dalam sehari?

- ( ) 6 jam atau lebih
- ( ) Sekitar 5 jam
- ( ) Sekitar 4 jam
- ( ) Sekitar 3 jam
- ( ) Sekitar 2 jam
- ( ) Sekitar 1 jam
- ( ) Sekitar setengah jam
- ( ) hanya beberapa menit

24. Apakah Bpk/Ibu menggunakan computer?

- a. Ya
- b. Tidak (langsung ke no. 27)

25. Biasanya, Bpk/Ibu menggunakan komputer untuk apa?

- ( ) hiburan (misalnya untuk game)
- ( ) membuat surat atau dokumen (misalnya dengan program Word)
- ( ) membuat program atau analisis data
- ( ) mencari informasi
- ( ) email

26. Seberapa nyaman Bpk/Ibu menggunakan computer?

- ( ) Sangat nyaman
- ( ) Cukup nyaman
- ( ) Kurang nyaman
- ( ) Tidak nyaman

Berikut ini beberapa pandangan tentang efek komputer terhadap masyarakat saat ini. Berikan pendapat Bpk/Ibu terhadap opini di bawah ini:

	<i>Sangat setuju</i>	<i>Setuju</i>	<i>Tidak Setuju</i>	<i>Sangat Tidak Setuju</i>
27. Orang akan ketinggalan kalau dia tidak tahu tentang (cara menggunakan) komputer.				
28. Komputer membuat orang malas berpikir sendiri.				
29. Komputer itu menarik.				
30. Saya ingin anak didik saya tahu tentang komputer.				
31. Sekolah seharusnya lebih banyak mengajarkan tentang komputer pada anak didik.				
32. Lebih penting untuk anak sekarang mengerti komputer daripada orangtua mereka.				

33. Apakah Bpk/Ibu kadang mengatur kapan anak didik Bpk/Ibu dapat melakukan hal-hal berikut ini? Hal yang mana? (beri tanda **X** di **kolom 1**)

	<i>Mengatur kapan boleh atau tidak boleh dilakukan (kolom 1)</i>	<i>Kadang berdiskusi tentang hal ini dengan anak didik Bpk/Ibu (kolom 2)</i>
Menonton televisi/video		
Menggunakan komputer		
Bermain game		
Mendengarkan musik		
Menggunakan telpon		
Membaca buku		
Bermain di luar rumah		
Tidak satupun dari hal di atas		

34. Apakah Bpk/Ibu kadang berdiskusi tentang hal-hal tersebut dengan anak didik Bpk/Ibu (yang terlibat dalam penelitian ini)? (beri tanda **X** di **kolom 2**)

35. Berikut ini adalah perubahan yang mungkin terjadi di masa depan. Mana yang paling Bpk/Ibu harapkan terjadi? (pilih 3 yang paling diharapkan)

- ( ) Berkurangnya pemujaan terhadap harta benda atau materi
- ( ) Berkurangnya penghargaan terhadap kerja dalam hidup
- ( ) Lebih menitikberatkan perkembangan teknologi
- ( ) Lebih menitikberatkan pendidikan
- ( ) Penghargaan lebih tinggi bagi otoritas/pemerintah
- ( ) Lebih menitikberatkan pada kehidupan keluarga
- ( ) Hidup yang lebih sederhana dan natural



36. Berikut ini adalah hal-hal yang sering menjadi bahan pertengkaran anak dengan orangtua. Manakah yang Bpk/Ibu ketahui sebagai bahan pertengkaran anak didik dengan orangtua mereka?

- (        ) Berapa banyak uang yang boleh mereka terima
- (        ) Menyelesaikan pekerjaan rumah
- (        ) Membantu pekerjaan di rumah
- (        ) Bermain ke luar rumah
- (        ) tidur di malam hari
- (        ) Bangun di pagi hari
- (        ) Bermain game computer
- (        ) Mendengarkan musik
- (        ) Menonton televisi
- (        ) Menonton VCD/DVD/video
- (        ) Menggunakan telpon

Bisakah kami meminta kontak Bapak/Ibu agar dapat kami hubungi untuk penelitian berikutnya?

Nama:

Alamat:

Nomor telepon:

-----**Selesai. Terima kasih banyak atas partisipasi Bapak/Ibu guru**-----



## SUMMARY

Media have become ubiquitous and pervasive in children's everyday lives in Indonesia and elsewhere across the globe. In the last decade, numerous media literacy activities have been undertaken by various organizations in Indonesia, promoting so-called multimedia literacy (Hartley, 2007), which includes critical media consumption (i.e., the ability to access, analyze, evaluate) next to creative production. Many of these media literacy promotion programs are targeted at children who are seen as a special audience of media. However, those media activities in Indonesia were so far only supported by limited empirical evidence concerning media literacy components: the media industries, messages, and audiences in an Indonesia context. This study was designed to provide empirical evidences, as it is a prerequisite for any effort to adequately promote media literacy.

As to the media industries component, this study provides an in-depth picture of children's television in Indonesia from the 1970s until the 2000s. Although television history in Indonesia started in the 1960s, it was only from the 1970s onwards that children's television took off. The sole station, state-owned TVRI, started to broadcast children's programs in the afternoon on weekdays and Sunday mornings. More than half of the programs in this decade were produced locally.

The ban on advertising in the 1980s made TVRI financially dependent on government, which used it as part of the machinery of state hegemony. Children's television in the 1980s was still mostly locally produced, bringing along a variety of issues high on the government agenda such as nationalism, health, tourism, and general elections. However, TVRI managed to capture

its young audience with its in-house productions, especially with its most popular children's series "Si Unyil".

The establishment of commercial television changed the contours of children's television in Indonesia. As of the 1990s, TVRI was overshadowed by commercial stations that realized that children's television could eventually generate money. The number and the duration of children's television programs increased sharply in comparison with previous decades. In the 1990s, imported programs outnumbered local productions, while the number of cartoons and non-cartoon programs remained almost equal. With more commercial stations entering the television industry in the 2000s, more programs became available for children because all stations increased their number of children's programs. Imported programs continued to outnumber local production while cartoons dominated children's television in this decade.

Given the pattern that the average duration of children's programs kept increasing in each decade, it seems fair to assume that children's television in Indonesia is sufficiently profitable for the industry. The market logic has become the dominant power in the performance and conduct rationales for scheduling children's television in Indonesia. Until the 1990s, television industries carried out their activities without being restricted by laws, only by ministerial or presidential decrees. A broadcasting law was really needed after the commercial stations entered the business, mostly to protect civil society interests. Therefore, the government issued the Broadcasting Act of 1997 envisioning the protection and empowerment of the particular audience of children and young people. However, the government never issued the broadcasting regulations that would put the Broadcasting Act of 1997 into effect. The act was even abandoned after the New Order Era ended with the resignation of President Suharto. Only in 2002, the government issued Law No. 32 concerning broadcasting (Broadcasting Act of 2002). This act laid a legal foundation for the establishment of the Indonesia Broadcasting Commission

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(Komisi Penyiaran Indonesia – KPI), which was formed in 2003. KPI was given the task of regulating the broadcasting system in Indonesia, such as the frequency of broadcasting, the ownership of broadcasting institutions, and the content of television programs. Nevertheless, the regulations that were issued by KPI in 2007, revised in 2009 and 2012, were a compromise between the stances of the government, the media, and the market. They often ignored civil society's voice; crucial issues to protect children were missing, such as the limitation of advertising during children's programming. The regulations have not been able to keep pace with the changes in Indonesian children's television.

The media message component in this study focuses on the degree to which social-cultural characteristics and cultural values were represented in Indonesian-made children television programs between the 1980s and the 2000s. The study addresses the following characteristics: representation of gender, age, ethnicity, religious outlook, and living situation. All characteristics of the children's television drama populations were found to have changed overtime, except for gender representation with male actors consistently outnumbering female actors.

The age composition of the drama population changed significantly over the decades. Most of the major characters in the 1980s were children or preteens, while in the 2000s most of the characters were children and teenagers, whereas the preteens had disappeared. The composition of ethnicity, based on physical appearance and language used by the characters, varied more over time. However, Eastern Indonesians were underrepresented on children's television over time. The religious outlook of major characters is clearer in the 2000s than it was in the 1980s: characters that show affiliation with Islam increased from 27% in the 1980s to 68% in the 2000s. Most actors in children's drama productions continued to live in their nuclear families in both decades. However, the size of the families depicted was smaller (i.e., with less

children, more adult characters are single) in the 2000s compared to the 1980s. Most of the characters in the 1980s lived in traditional houses with a traditional interior and ate traditional Indonesian food. In the 2000s, most characters lived in modern dwellings with modern interiors; the proportion of characters eating traditional Indonesian food was almost equal to those eating Western food.

Indonesian children's television drama presents certain values to its young audiences to identify themselves with. Personal-focus values became more dominant than social-focus values. Being independent individuals who are creative, able to make their own decisions and displaying their abilities, was highlighted, as well as being able to show benevolence and listen to others.

On the level of media audiences, this study explores how Indonesian children (aged 9 to 15) have integrated media into their everyday lives, as well as how parents and teachers view their children's or students' media use. Most Indonesian children live in a saturated media environment, with at hand at least one television set, a mobile phone, books (not for school), a video player, and a radio set. Television remains the dominant medium at home but, the mobile phone dominates most in children's bedrooms. Gender is a good predictor for the availability of a game player, books, and magazines at children's homes as well as the availability of game players and books in children's bedrooms: a game player is more often available in boys' homes and bedrooms, while more girls' homes and bedrooms have books. Children in higher social-economic status schools are more likely to have access to a game player, an audio player, a computer, and an Internet connection in their homes and bedrooms. Most children live in a constant television environment with the television set usually playing in the background like wallpaper.

The medium that Indonesian children use most is television, followed by books, audio media, electronic games, telephones to call someone, comics, radio, video, magazines, and

newspapers. Children spend more time watching television and playing electronic games on holidays than on schooldays. On holidays, boys spend more time watching television and playing electronic games than girls. Children in higher social-economic status schools spend more time on electronic games and the Internet than their counterparts in lower social-economic status schools; the latter also spend more time watching television on holidays. The patterns of television and electronic games use differ on schooldays and holidays; children turn to the media after school until 10 p.m. on schooldays, and all day long on holidays.

Cartoons, movies, children's documentary series, soap operas, and star search programs rank in the top five of children's favorite genres. When playing electronic games, children prefer games with cars/aircrafts, fashion/design, puzzles, fighting, painting/drawing, and adventure. One out of 10 children names M-rated (i.e., aimed at a mature audience) electronic games as the games they like most; a similar number of children indicates to have accessed an adult site on the Internet at least once. Most children use the Internet for playing online games, followed by chatting, browsing for school assignments, and downloading information such as song lyrics. Other than for games and the Internet, children use the computer for writing or drawing. Children mostly use mobile phones for texting, followed by playing music, calling someone, playing games, taking pictures, and accessing the Internet.

Television ranks first in the media list when it comes to gratifications sought for diversion/escape, personal identity, and information seeking. Electronic games, audio players and books stood on the top of the list for diversion (feeling excitement, avoiding boredom, relaxing) – and personal identity-related gratifications (i.e., not being left out by friends, conversation with friends). For information seeking, children put books and the computer in the top list.

Clearly, a number of similarities between Indonesian children's mediatized lives and that of children from the US and Europe were found: living in media saturated homes and

bedrooms, a ritualistic use of television, parents who are less involved in interactive media use, and the influence of gender and social-economic status on media use. Indonesian children watch movies or play electronic games just like children in the US. The most striking difference consists in the availability (or lack thereof) of an Internet connection and a mobile phone. Fewer Indonesian children have an Internet connection at home and in their bedrooms than European and US children. In contrast, there are more Indonesian children who own a mobile phone than European and US children. In general, children – Indonesian, US and European alike – have integrated all media, older and newer, in their daily lives, each medium complementing the other.

Overall, Indonesian parents favor greater emphasis on education, followed by more emphasis on family life, a simpler and more natural lifestyle, and put less emphasis on money or material possessions. Parents also see technology as something positive and inevitable in today's life. Most parents state the availability of illegal drugs as their main concern while scenes of violence or sexually explicit content on television, that their children might be exposed to, come second, followed by concerns that their children would grow up without decent values. Teachers favor similar values as parents. For teachers, the main sources of concerns are that children grow up without decent values as well as their exposure to negative scenes on television; both find themselves on the top of the list. The availability of illegal drugs come second, followed by the risk of addiction to electronic games and negative scenes in other audio-visual media content. Teachers, more often than parents, see media as their primary source of concern.

Parents tend to adopt a neutral attitude towards television; a majority of them agrees on the negative aspects of television without seeing it as a totally negative medium. In contrast, teachers tend to have a negative attitude towards television. However, both parents and teachers have a positive attitude toward computers, which is consistent with the fact that they value



technological development in the future, making them eager for their children to learn about computers and the Internet.

In the majority of the children's homes, parental mediation takes the form of regulation. More specifically, restrictions (e.g., time of use and time spent) for playing electronic games and using the Internet are more common than for watching television. More parents claim to restrict their children's media consumption than to have media-related discussions with them. However, children 'read' the restrictions simply as guidelines, mere food for discussion rather than real binding instructions. Furthermore, watching television belongs to the top three of causes for family friction, after homework and playing outside. Parents who set media rules – when to use media and for how long – are also more likely to have media-related arguments with their children. Moreover, parents who provide a computer and electronic games console in their children's bedroom also create increased opportunities for their children to spend more time using these media compared to children who do not have such media in their bedrooms.

Families apply different patterns when using old or new media. Television turns out to be a more social and intergenerational medium when we compare television, electronic games, computer, and Internet use. Most children watch television with adults within the extended family circle: parents, uncles, aunts, or grandparents. Most children admitted to watching television programs they dislike regularly, such as soap operas, just because other, older family members, were watching them. On the contrary, the newer media – computer, electronic games, and the Internet – are less frequently used in the presence of adults; children mostly use them on their own, with friends, or with siblings. This might be related to the fact that the majority of parents do not use computers, while most of those who use computers are not comfortable using them. In fact, children are more comfortable using computers than their parents. The findings of this study confirm that media have become an integrated part of family life, coloring children-

parents relationship. As audiences, children perceive media differently from their parents, while the teachers' views are comparable with the parents' perspectives.

Based on our empirical evidence, we formulate several recommendations for future media literacy research and policy with a special emphasis on the specific Indonesian context. Future investigations could expand the research scope, such as to other regions in Indonesia or other media platforms and could take into account the difference between rural and urban areas or the level of penetration of newer media. Policy recommendations include suggesting co-regulation between policy makers and media industries, incentives schemes for broadcasting or producing local children's television programs, regulating advertising in children's programs, providing equal opportunities for Internet and computer access, encouraging media literacy at schools, asking more social-responsible media in terms of quality programs for young audiences, engaging parents and teachers in media literacy education at home and at schools, advocating civil society as a pressure group for policy makers and as a responsible audience, as well as empowering children to become peer-group facilitators in media literacy education. Promoting media literacy will ultimately lead to a better quality of life in Indonesia.

## RINGKASAN

Media telah menjadi bagian yang selalu ada dan melekat dalam kehidupan sehari-hari anak di Indonesia, serta berbagai belahan dunia. Dalam dekade terakhir, berbagai kegiatan literasi media telah dilaksanakan oleh beragam organisasi di Indonesia, mengangkat apa yang disebut sebagai literasi multi-media (Hartley, 2007), meliputi konsumsi media secara kritis (yaitu, kemampuan mengakses, analisis, evaluasi) sampai produksi kreatif. Banyak program literasi media ini yang ditujukan kepada anak yang dipandang sebagai khalayak khusus media. Namun, sejauh ini kegiatan-kegiatan tersebut hanya didukung oleh bukti-bukti empiris yang terbatas mengenai komponen-komponen literasi media: industri media, pesan media, dan khalayak media dalam konteks Indonesia. Studi ini dirancang untuk menyediakan bukti-bukti empiris yang menjadi prasyarat bagi semua usaha memajukan literasi media secara tepat.

Dari segi komponen industri media, studi ini menyediakan gambaran mendalam tentang televisi anak di Indonesia dari dekade 1970an sampai 2000an. Meski sejarah televisi di Indonesia telah dimulai pada tahun 1960an, televisi anak baru mulai berkembang sejak 1970an. Satu-satunya stasiun televisi pada saat itu, TVRI yang dimiliki pemerintah, mulai menyiarkan program anak pada sore hari di hari biasa dan Minggu pagi. Lebih dari setengah program pada dekade ini merupakan produksi lokal. Larangan iklan pada tahun 1980an membuat TVRI tergantung secara keuangan pada pemerintah, yang menjadikannya sebagai alat hegemoni negara. Sebagian besar program televisi anak pada dekade 1980an tetap merupakan produksi lokal, mengangkat beragam isu yang melekat pada agenda pemerintah seperti nasionalisme, kesehatan, turisme, dan pemilihan umum. Meski begitu, TVRI berhasil menarik perhatian penonton muda dengan produksi mereka sendiri, terutama dengan acara anak yang paling populer “Si Unyil.”

Berdirinya televisi swasta mengubah wajah televisi anak di Indonesia. Mulai tahun 1990an, TVRI dibayangi oleh televisi swasta yang menyadari bahwa program televisi anak ternyata dapat menghasilkan uang. Jumlah dan durasi program televisi anak meningkat tajam dibanding dekade-dekade sebelumnya. Pada 1990an, program impor mengalahkan produksi lokal, sedang jumlah program kartun dan non-kartun tetap seimbang. Dengan masuknya lebih banyak stasiun swasta ke dalam industri televisi pada 2000an, semakin banyak program bagi anak karena semua stasiun meningkatkan jumlah program anak mereka. Program impor terus melebihi produksi lokal sementara kartun mendominasi televisi anak dekade ini.

Mengingat pola bahwa rata-rata durasi program anak terus meningkat setiap dekadanya, tampaknya wajar untuk menganggap bahwa televisi anak di Indonesia cukup menguntungkan bagi industri. Logika pasar menjadi kekuatan dominan dalam menentukan pembuatan dan tampilan televisi anak di Indonesia. Sampai 1990an, industri televisi melakukan kegiatan mereka tanpa dibatasi oleh undang-undang, melainkan hanya dengan serangkaian keputusan menteri atau presiden. Undang-undang penyiaran benar-benar diperlukan setelah kehadiran televisi swasta, terutama untuk melindungi kepentingan masyarakat sipil. Karena itu, pemerintah mengeluarkan UU Penyiaran tahun 1997 yang melindungi dan memberdayakan penonton khusus, yaitu anak dan remaja. Namun, pemerintah tidak mengeluarkan peraturan penyiaran untuk menerapkan UU Penyiaran 1997 tersebut. UU tersebut bahkan ditinggalkan setelah berakhirnya Orde Baru dengan mundurnya Presiden Suharto. Baru pada tahun 2002 pemerintah mengeluarkan UU No. 32 tentang Penyiaran (UU Penyiaran 2002). UU ini meletakkan dasar hukum bagi pendirian Komisi Penyiaran Indonesia (KPI), yang dibentuk pada 2003. KPI bertugas mengatur sistem penyiaran di Indonesia, seperti frekuensi sinyal, kepemilikan lembaga penyiaran, dan isi program televisi. Namun demikian, peraturan yang dikeluarkan KPI pada 2007, direvisi pada 2009 dan 2012, merupakan kompromi antara pemerintah, media, dan pasar. Mereka sering

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mengabaikan suara masyarakat sipil; isu-isu perlindungan anak yang penting menghilang, misalnya tentang pembatasan iklan selama program anak. Regulasi belum mampu mengikuti perubahan dalam televisi anak di Indonesia.

Komponen media dalam studi ini berfokus pada sejauhmana karakteristik sosial-budaya dan nilai-nilai budaya diwakili dalam program anak buatan Indonesia selama 1980an dan 2000an. Penelitian ini membahas beberapa karakteristik berikut: representasi gender, usia, etnisitas, tampilan keagamaan, dan situasi kehidupan. Semua karakteristik pada populasi drama televisi anak telah berubah antar waktu, kecuali representasi gender bahwa aktor laki-laki secara konsisten lebih banyak daripada aktor perempuan.

Komposisi umur populasi drama berubah secara signifikan selama beberapa dekade. Sebagian besar karakter utama pada tahun 1980an adalah anak-anak atau remaja belia, sementara pada tahun 2000an sebagian besar karakter adalah anak-anak dan remaja, kelompok remaja belia lenyap. Komposisi etnis, berdasarkan tampilan fisik dan bahasa yang digunakan oleh karakter, menjadi lebih bervariasi antar waktu. Namun, Indonesia Timur kurang terwakili di televisi anak dari waktu ke waktu. Tampilan keagamaan pada karakter utama di tahun 2000an tampak lebih jelas daripada pada 1980an: karakter yang menunjukkan afiliasi keagamaan pada Islam meningkat dari 27% di 1980an menjadi 68% di 2000an. Sebagian besar karakter dalam drama anak tetap tinggal dengan keluarga inti mereka pada kedua dekade tersebut. Namun, ukuran keluarga menjadi lebih kecil pada 2000an dibanding 1980an (dengan jumlah anak yang lebih sedikit, lebih banyak karakter dewasa yang lajang). Sebagian besar karakter di 1980an tinggal dalam rumah tradisional dengan interior yang tradisional serta digambarkan memakan makanan tradisional Indonesia. Pada dekade 2000an, sebagian besar karakter tinggal dalam rumah yang modern dengan interior yang modern pula; proporsi karakter yang digambarkan mengonsumsi makanan tradisional Indonesia hampir sama dengan yang mengonsumsi makanan Barat.

Drama televisi anak Indonesia menyajikan nilai-nilai tertentu yang dapat dipakai untuk mengidentifikasi diri kepada pemirsa mudanya. Nilai-nilai yang berfokus pada pribadi menjadi lebih dominan dibanding dengan yang berfokus pada sosial. Menjadi individu mandiri yang kreatif, dapat membuat keputusan sendiri, dan menampilkan kemampuan diri; menjadi nilai yang disorot; sekaligus mampu menunjukkan kebajikan serta mendengarkan orang lain.

Pada level khalayak media, studi ini menggali bagaimana anak-anak Indonesia (usia 9 sampai 15) telah memadukan media ke dalam keseharian hidup mereka, serta bagaimana orang tua dan guru memandang penggunaan media oleh anak atau murid mereka. Sebagian besar anak Indonesia hidup dalam lingkungan media yang jenuh, dengan keberadaan setidaknya satu set televisi, telepon selular, buku-buku (tidak untuk sekolah), video player, dan radio. Televisi tetap menjadi media dominan di rumah, tetapi ponsel mendominasi sebagian besar kamar tidur anak. Gender menjadi prediktor yang baik bagi keberadaan game player, buku, dan majalah di dalam rumah, serta keberadaan game player dan buku di kamar tidur anak: game player lebih lazim ditemukan pada rumah dan kamar tidur anak laki-laki sedang buku lebih sering ada pada rumah dan kamar tidur anak perempuan. Anak-anak dari sekolah dengan status sosial ekonomi lebih tinggi lebih mungkin memiliki akses ke game player, komputer, dan koneksi Internet di rumah dan kamar tidur mereka. Sebagian besar anak hidup dalam lingkungan televisi yang konstan dengan televisi yang terus menyala sebagai hiasan rumah.

Medium yang paling banyak dipakai anak Indonesia adalah televisi, diikuti oleh buku, media audio, games elektronik, telepon, komik, radio, video, majalah, dan surat kabar. Anak menghabiskan lebih banyak waktu untuk menonton televisi dan bermain game elektronik pada hari libur dibanding hari biasa. Saat liburan, anak laki-laki menghabiskan lebih banyak waktu untuk menonton televisi dan bermain game elektronik dibanding anak perempuan. Anak dari sekolah dengan status sosial ekonomi lebih tinggi menghabiskan lebih banyak waktu untuk

bermain game elektronik dan berinternet dibandingkan anak dari sekolah dengan status sosial ekonomi lebih rendah. Pola menonton televisi dan bermain game elektronik juga berbeda; anak menggunakan media tersebut sepulang sekolah sampai jam 10 malam pada hari biasa, dan sepanjang hari pada saat liburan.

Kartun, film, serial dokumenter anak (seperti *Si Bolang*), sinetron, dan pencarian bakat berada di urutan teratas sebagai genre program televisi favorit anak. Saat bermain game elektronik, anak lebih suka permainan dengan mobil/pesawat, mode/desain, teka-teki, perkelahian, melukis/menggambar, dan petualangan. Satu dari 10 anak menyebutkan game dengan rating M (Mature-ditujukan untuk dewasa) sebagai game yang paling mereka sukai; jumlah yang serupa mengatakan bahwa mereka pernah mengakses situs dewasa di Internet paling tidak sekali. Sebagian besar anak menggunakan Internet untuk bermain game online, bercakap-cakap (*chatting*), penelusuran untuk tugas sekolah, dan mengunduh informasi seperti lirik lagu. Selain untuk game dan Internet, anak juga menggunakan komputer untuk menulis atau menggambar. Anak paling sering menggunakan ponsel untuk SMS, mendengarkan music, menelpon, bermain game, memotret, dan akses ke Internet.

Televisi berada di urutan pertama dalam daftar media yang memberikan kepuasan/gratifikasi untuk pelarian (*diversion/escape*), identitas pribadi, dan pencarian informasi. Game elektronik, audio player, dan buku berada di bagian ada daftar media untuk pelarian (merasa gembira, menghindari kebosanan, bersantai) dan identitas pribadi (tidak tertinggal dari teman, bercakap dengan teman). Untuk pencarian informasi, anak memilih buku dan komputer di urutan atas.

Jelas, terdapat kesamaan antara kehidupan bermedia anak-anak di Indonesia dengan anak-anak di AS dan Eropa: hidup dalam rumah dan kamar yang jenuh media, penggunaan televisi yang ritualistik, orangtua yang kurang terlibat dalam pemakaian media interaktif, dan

adanya pengaruh gender serta status sosial-ekonomi terhadap penggunaan media. Anak-anak Indonesia menonton film atau bermain game yang sama dengan anak-anak di AS. Beda yang paling mencolok adalah keberadaan (atau ketiadaan) koneksi Internet dan ponsel. Lebih sedikit anak Indonesia yang memiliki koneksi Internet di rumah dan di kamar tidur dibanding dengan anak di AS dan Eropa. Sebaliknya, lebih banyak anak Indonesia yang memiliki ponsel dibanding di AS dan Eropa. Secara umum, anak-anak –baik di Indonesia, AS, maupun Eropa, telah mengintegrasikan semua media dalam hidup mereka, lama ataupun baru saling melengkapi.

Secara keseluruhan, orang tua Indonesia mendukung lebih ditekankannya pendidikan, diikuti dengan penekanan pada kehidupan keluarga, gaya hidup lebih sederhana dan alami, dan berkurangnya penghargaan pada uang atau harta benda. Orang tua juga melihat teknologi sebagai sesuatu yang positif dan tidak terelakkan saat ini. Sebagian besar orang tua menyebutkan keberadaan obat terlarang sebagai keprihatinan utama mereka, diikuti dengan keprihatinan akan tayangan kekerasan atau seks pada televisi yang dapat ditonton oleh anak mereka, juga akan kemungkinan anak mereka tumbuh tanpa nilai-nilai hidup yang baik. Guru juga memiliki nilai-nilai yang sama dengan orang tua. Bagi guru, sumber keprihatinan terbesar adalah bila anak tumbuh tanpa nilai hidup yang baik serta keberadaan tayangan negatif di televisi; keduanya berada di urutan teratas. Keberadaan obat terlarang, resiko kecanduan game elektronik, dan tayangan negatif media yang lain, menjadi sumber keprihatinan yang lain. Guru lebih sering daripada orang tua melihat media sebagai sumber keprihatinan mereka.

Orang tua cenderung bersikap netral terhadap televisi, mayoritas orang tua setuju akan aspek negatif televisi tanpa melihatnya sebagai medium yang sama sekali negatif. Sebaliknya, guru cenderung bersikap negatif terhadap televisi. Namun, baik guru maupun orang tua memiliki sikap positif terhadap komputer, konsisten terhadap nilai penghargaan pada perkembangan



teknologi di masa depan yang mereka miliki, membuat mereka mendorong anak-anak mereka belajar tentang komputer dan Internet.

Pada sebagian besar rumah, mediasi orang tua muncul dalam bentuk peraturan bermedia. Lebih khusus lagi, pembatasan (misalnya kapan dan berapa lama) waktu bermain game elektronik dan menggunakan Internet lebih sering dilakukan daripada pembatasan menonton televisi. Lebih banyak orang tua yang mengaku membatasi konsumsi media anak mereka daripada berdiskusi tentang media dengan anak. Namun, anak menganggap pembatasan itu sebagai panduan saja, lebih sebagai bahan diskusi daripada sebagai aturan yang mengikat. Lebih lanjut, aktivitas menonton televisi berada dalam tiga besar penyebab pertengkaran di keluarga, berada di bawah aktivitas mengerjakan pekerjaan rumah dan bermain di luar. Orang tua yang menetapkan aturan bermedia –kapan dan berapa lama- lebih sering bertengkar dengan anak-anak mereka terkait penggunaan media. Selain itu, orang tua yang menyediakan komputer dan alat bermain game elektronik di kamar tidur anak mereka telah memberi kesempatan bagi anak mereka untuk menghabiskan lebih banyak waktu menggunakan media tersebut dibandingkan mereka yang tidak memiliki media tersebut dalam kamar tidur.

Keluarga menerapkan pola yang berbeda ketika menggunakan media lama dan baru. Televisi ternyata menjadi medium yang lebih bersifat sosial dan antar-generasi dibandingkan game elektronik, c\komputer, dan Internet. Sebagian besar anak menonton televisi dengan kehadiran orang dewasa dalam keluarga besar: orang tua, paman-bibi, atau kakek-nenek. Sebagian besar anak mengaku menonton program televisi yang tidak mereka sukai secara teratur, seperti sinetron, hanya karena anggota keluarga yang lebih tua menonton program tersebut. Sebaliknya, media yang lebih baru –komputer, game elektronik, dan Internet- lebih jarang digunakan bersama orang dewasa; anak seringkali menggunakannya sendirian, bersama teman, atau dengan adik/kakak. Ini mungkin berhubungan dengan fakta bahwa sebagian besar orang tua

tidak menggunakan komputer, sedang mereka yang menggunakan komputer juga kurang merasa nyaman ketika menggunakannya. Malah, anak-anak lebih nyaman ketika menggunakan komputer dibanding orang tua mereka. Temuan ini mengonfirmasi bahwa media telah menjadi bagian dari kehidupan keluarga, yang mewarnai hubungan orang tua-anak. Sebagai khalayak, anak melihat media secara berbeda dari orang tua mereka, sedang guru punya pandangan sebanding dengan orang tua.

Berdasarkan bukti empiris yang kami temukan, kami merumuskan beberapa rekomendasi bagi penelitian dan kebijakan literasi media dengan penekanan khusus pada konteks spesifik di Indonesia. Studi berikutnya dapat memperluas lingkup penelitian ke wilayah lain di Indonesia atau jenis media yang lain, serta dapat mempertimbangkan perbedaan antara area perkotaan dan perdesaan atau tingkat penetrasi media baru yang berbeda. Rekomendasi kebijakan termasuk menyarankan pembuatan aturan bersama (*co-regulation*) antara pembuat kebijakan dan industry media, skema insentif bagi penyiaran atau produksi program televisi anak lokal, pengaturan iklan di program anak, menyediakan kesempatan akses Internet dan computer yang sama, mendorong literasi media di sekolah, meminta tanggung jawab sosial media dalam menyediakan program berkualitas untuk khalayak anak, melibatkan orang tua dan guru dalam pendidikan literasi media di rumah dan sekolah, advokasi masyarakat sipil sebagai kelompok penekan bagi pembuat kebijakan dan sebagai khalayak yang bertanggung jawab, serta memberdayakan anak sebagai fasilitator kelompok sebaya dalam pendidikan literasi media. Peningkatan literasi media akhirnya akan mengarah pada kualitas hidup yang lebih baik di Indonesia.

## SAMENVATTING

Media zijn vandaag de dag alomtegenwoordig in het dagelijks leven van kinderen, zowel in Indonesië als in de rest van de wereld. In de afgelopen tien jaar hebben diverse organisaties in Indonesië talrijke activiteiten rond media geletterdheid ondernomend de zogenaamde multimediageletterdheid bevorderen (Hartley, 2007). Onder multimediageletterdheid verstaan we kritische mediaconsumptie (het vermogen om toegang te krijgen, te analyseren, te evalueren) naast creatieve productie. Veel van deze programma's ter bevordering van mediageletterdheid zijn gericht op kinderen; zij worden gezien als een bijzonder publiek voor media. Tot nu toe worden deze media-activiteiten in Indonesië echter ondersteund door slechts een beperkte hoeveelheid empirisch bewijs voor wat betreft de verschillende onderdelen van perspectieven op mediageletterdheid: de media-industrie, de mediaboodschappen en het publiek. Dit onderzoek is dusdanig opgezet dat het dit empirische bewijs, onontbeerlijk voor elke inspanning om mediageletterdheid adequaat te bevorderen, verschaft.

Voor wat betreft de component 'media-industrie' voorziet dit onderzoek in een diepgaand inzicht in kindertelevisie in Indonesië van de jaren '70 tot het eerste decennium van deze eeuw. Hoewel de televisie geschiedenis in Indonesië in 1960 begon, kwam kindertelevisie pas op gang rond 1970. Het enige televisiestation, overheids televisie TVRI, begon met het uitzenden van kinderprogramma's op weekmiddagen en 's zondagsochtends. In dat decennium werden meer dan de helft van de programma's lokaal geproduceerd. De ban op publiciteit in de jaren '80 maakte TVRI financieel afhankelijk van de staat, die televisie als een deel van zijn machine voor staatshegemonie inzette. In de jaren '80 werden kinderprogramma's nog steeds hoofdzakelijk lokaal geproduceerd, wat een verscheidenheid aan onderwerpen die hoog op de

staatsagenda stonden met zich meebracht, zoals: nationalisme, gezondheid, toerisme en de algemene verkiezingen. Toch slaagde TVRI er in het jonge publiek te veroveren met zijn binnenshuis gemaakte producties, vooral met de zeer populaire kinderserie “Si Unyil”.

De oprichting van commerciële televisiestations veranderde de contouren van kindertelevisie in Indonesië. Vanaf de jaren ‘90 werd TVRI overschaduwde door commerciële zenders die zich realiseerden dat kindertelevisie ookgeld kon opleveren. Zowel het aantal als de duur van de televisieprogramma’s voor kinderen namen toe in vergelijking met de vorige decennia. In de jaren ‘90 waren de geïmporteerde producties talrijker dan de lokale, terwijl het aantal animatiefilms en niet-cartoon programma’s vrijwel gelijk bleef. Met de opkomst van meer commerciële zenders in de televisie-industrie in het eerste decennium van deze eeuw kwamen meer programma’s ter beschikking voor kinderen omdat alle zenders hun aantal kinderprogramma’s uitbreidden. Geïmporteerde programma’s bleven de lokaal geproduceerde programma’s overstijgen, terwijl de animatiefilm het kindertelevisielandschap in dit decennium domineerde.

Gezien het patroon van toename van de gemiddelde duur van kinderprogramma’s in elk volgend decennium lijkt het redelijk aan te nemen dat kindertelevisie in Indonesië voldoende rendabel is voor de industrie. Marktlogica is de dominerende kracht geworden in de prestatie- en gedragsbepalende bij de programmering van kindertelevisie in Indonesië. Tot de jaren ‘90 kon de televisie-industrie haar activiteiten uitvoeren zonder wettelijke belemmeringen. Nadat commerciële stations toetraden tot het omroepelandschap ontstond er een dringende behoefte aan een mediawetgeving, vooral ter bescherming van de belangen van het maatschappelijk middenveld. Daarom vaardigde de regering de mediawet van 1997 uit, vooral ter bescherming en versterking van kinderen en het jonge publiek. De staatvoorzag echter nooit in de bepalingen die deze wet van 1997 in uitvoering zouden brengen. De verordening werd zelfs opgeheven na het

einde van het *Nieuwe Orde*-tijdperk met het aftreden van President Suharto. Pas in 2002 vaardigde de regering de Omroepwet Nr. 32 uit. Deze wet legde de wettelijke basis voor de oprichting van het Indonesische Commissariaat voor de Media (Komisi Penyiaran Indonesia – KPI), opgericht in 2003. KPI kreeg de taak het omroepsysteem in Indonesië te reguleren zoals de zendfrequenties, het eigendomsrecht van de zendinstituten en de inhoud van televisieprogramma's. Desondanks waren de voorschriften die bepaald werden door de KPI in 2007, herzien in 2009 en 2012, een compromis tussen de wensen van de regering, de media zelf en de markt. De stem van het maatschappelijk middenveld werd verwaarloosd; cruciale onderwerpen ter bescherming van kinderen, zoals het beperken van reclame tijdens kinderprogramma's, ontbraken. Kortom, de wettelijke bepalingen zijn niet in staat geweest gelijke tred te houden met de veranderingen in de Indonesische kindertelevisie.

Het onderdeel 'mediaboodschappen' van dit onderzoek richt zich op de mate waarin sociaal-culturele eigenschappen en culturele waarden vertegenwoordigd waren in kindertelevisieprogramma's die tussen de jaren '80 en het eerste decennium van deze eeuw in Indonesië gemaakt werden. Het onderzoek stelt de volgende kenmerken aan de orde: representatie van gender, leeftijd, etniciteit, religieuze opvatting, familiesamenstelling, huisvesting en voedsel. Alle eigenschappen van spelers in kindertelevisiedrama zijn in de loop der tijd veranderd, behalve de representatie van mannelijke acteurs; die is namelijk consequent prominenter gebleven dan die van vrouwelijke acteurs.

De samenstelling van de leeftijd van de spelers is over de decennia significant gewijzigd. In de jaren '80 waren de hoofdrolspelers kinderen of jonge tieners, terwijl in het eerste decennium van deze eeuw de meeste rollen gespeeld werden door kinderen en tieners, en de jonge tieners verdwenen. De etnische samenstelling, gebaseerd op fysische uiterlijkheden en de taal die door de personages gesproken werd, week meer af doorheen de tijd. Desondanks bleven inwoners

uit Oost-Indonesië systematisch ondergerepresenteerd in kindertelevisie. De religieuze opvatting van de hoofdrolspelers is duidelijker in het eerste decennium van deze eeuw dan in de jaren '80: het aantal personages dat een band vertoont met de Islam steeg van 27% in de jaren '80 naar 68% in de jaren vanaf 2000. De meeste acteurs in kinderdrmaproducties bleven in beide decennia in hun nucleaire gezin wonen. De grootte van de gepresenteerde families was echter kleiner (d.w.z. minder kinderen en meer alleenstaande volwassen personages) in de jaren vanaf 2000 dan in de jaren '80. De meeste personages woonden in de jaren '80 in traditionele huizen met een traditionele inrichting en aten traditioneel Indonesisch voedsel. In het eerste decennium van deze eeuw woonden de meeste personages in moderne woningen; het aandeel van personages die traditioneel Indonesisch voedsel aten was vrijwel gelijk aan het aandeel dat Westers voedsel tot zich nam.

Indonesisch kindertelevisiedrama voert bepaalde waarden op waarmee het jonge publiek zich kan identificeren. Waarden gericht op het individu kregen de overhand boven sociale waarden. De nadruk werd gelegd op onafhankelijke individuen die creatief zijn, hun eigen keuzes kunnen maken en die hun vaardigheden waaronder hun liefdadigheid en het luisteren naar anderen tonen.

Betreffende het 'mediapubliek' onderzoekt deze studie hoe Indonesische kinderen (tussen 9 en 15 jaar) media geïntegreerd hebben in hun dagelijks leven en, hoe ouders en leerkrachten het mediagebruik van hun kinderen en leerlingen zien. De meeste Indonesische kinderen leven in een huis dat uitgerust is met diverse media bestaand uit minstens één televisie, een mobiele telefoon, boeken (studieboeken niet meegeteld), een videorecorder en een radio. Televisie blijft het meest dominante medium in huis, maar de mobiele telefoon domineert de kinderslaapkamer. Het geslacht van het kind is een goede voorspeller voor de beschikbaarheid van een spelapparaat of boeken en tijdschriften bij kinderen thuis alsook voor de beschikbaarheid

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van dergelijke media-infrastructuur in de kinderslaapkamer: een spelconsole is vaker beschikbaar bij jongens, in huis of in de slaapkamer, terwijl bij meisjes thuis of in de slaapkamer, boeken vaker voorkomen. Kinderen van scholen met een hogere sociaaleconomische status hebben vaker toegang tot een spelconsole, audio-apparatuur, een computer en een internetverbinding in hun huizen en slaapkamers. De meeste kinderen leven in een constante televisieomgeving, meestal met een televisie die aanstaat op de achtergrond als ‘bewegend behang’.

Het meest gebruikte medium door kinderen in Indonesië is televisie, gevolgd door boeken, geluidsmedia, elektronische spelletjes, telefoon, strips, radio, video, tijdschriften en kranten. Kinderen kijken meer televisie en spelen meer elektronische spelletjes tijdens de vakanties dan tijdens het schooljaar. Tijdens vakanties kijken jongens meer televisie en spelen ze meer elektronische spelletjes dan meisjes. Kinderen van een school met een hogere sociaaleconomische status brengen meer tijd door met elektronische spelletjes en het internet dan hun tegenhangers van scholen met een lagere sociaaleconomische status; deze laatste kijken ook meer televisie tijdens de vakantie. Het patroon van televisiekijken en het spelen van elektronische spelletjes verschilt tussen het schooljaar en de vakantie; kinderen richten zich op schooldagen na school tot 22.00 uur tot de media en, de hele dag tijdens de vakanties.

Animatiefilms, speelfilms, documentaireseries voor kinderen, soap opera's en talentenjachtprogramma's staan in de top vijf van lievelingsgenres van kinderen. Wanneer zij elektronische spelletjes spelen geven ze de voorkeur aan spelletjes met auto's/luchtvaartuigen, mode/vormgeving, raadsels, schilderen/tekenen en avontuur. Eén op de tien kinderen noemt elektronische spelletjes voor volwassenen als voorkeur; evenveel kinderen geeft aan minstens één keer een site voor volwassenen bezocht te hebben op het internet. De meeste kinderen gebruiken het internet om online spelletjes te spelen, gevolgd door chatten, surfen voor school opdrachten en het downloaden van informatie zoals liedjesteksten. Naast het spelen van spelletjes en het

surfen op het internet gebruiken kinderen de computer ook voor schrijven en tekenen. Ze gebruiken mobiele telefoons om sms'jes te versturen, gevolgd door het luisteren naar muziek, iemand bellen, spelletjes spelen, foto's maken en surfen op het internet.

Televisie staat bovenaan de lijst van media wanneer het gaat om het zoeken van voldoening voor afleiding/ontsnapping, persoonlijkheid en zoeken naar informatie. Elektronische spelletjes, audio-apparatuur en boeken staan dan weer op de lijst van afleiding (d.w.z. het voelen van opwinding, vermijden van verveling, ontspanning) en persoonlijke identiteitsgerelateerde functies (d.w.z. het 'erbij horen' en gesprekken met vrienden). Voor het zoeken naar informatie zetten kinderen boeken en de computer bovenaan de lijst.

Er zijn duidelijke overeenkomsten gevonden tussen de gemediatiseerde levens van Indonesische kinderen en van kinderen in de Verenigde Staten en Europa: huizen en slaapkamers zijn volgestouwd met media, we stellen een geritualiseerd gebruik van televisie vast, ouders zijn minder betrokken bij het interactieve mediagebruik, en er is de invloed van gender en socio-economische status op het mediagebruik. Indonesische kinderen kijken, net als leeftijdgenoten in de Verenigde Staten, naar films of spelen elektronische spelletjes. Het meest opvallende verschil ligt bij de beschikbaarheid van een internetverbinding en een mobiele telefoon. In Indonesië hebben minder kinderen een internetverbinding thuis en in hun slaapkamer dan Europese kinderen of kinderen in de VS. In tegenstelling hebben Indonesische kinderen vaker een mobiele telefoon dan kinderen in Europa en de VS. Algemeen hebben zowel Indonesische als Europese en Amerikaanse kinderen alle media geïntegreerd in hun dagelijks leven, zowel de oudere media als de nieuwere, en complementeren deze elkaar.

Indonesische oudersleggende grootste nadruk op onderwijs, gevolgd door het familieleven, een meer eenvoudige en natuurlijke levensstijl, en leggen minder nadruk op geld en materiële bezittingen. Ouders zien technologie als iets positiefs en als onvermijdelijk in het



hedendaagse leven. De meeste ouders noemen de beschikbaarheid van illegale drugs als hun grootste zorg, terwijl de mogelijke blootstelling van hun kinderen aan gewelddadige scènes of expliciet seksuele inhoud op televisie op de tweede plaats komt, gevolgd door bezorgdheid dat hun kinderen zouden opgroeien zonder gepaste waarden. Leerkrachten verkiezen dezelfde waarden als ouders. Voor leerkrachten is de belangrijkste bron van zorg dat kinderen opgroeien zonder gepaste waarden en het contact met negatieve scènes op televisie; beiden scoren hoog op de lijst. De beschikbaarheid van illegale drugs kwam op de tweede plaats, gevolgd door het risico van verslaving aan elektronische spelletjes en negatieve scènes in andere audiovisuele inhoud. Leerkrachten zien media vaker als hun eerste zorg dan ouders.

Ouders zijn geneigd tot een meer neutrale houding tegenover televisie; de meerderheid is het eens over de negatieve aspecten van televisie, zonder het als een volledig negatief medium te zien. In tegenstelling hebben leerkrachten vaker een negatieve houding ten opzichte van televisie. Desondanks hebben zowel ouders als leerkrachten een positieve houding tegenover computers. Dit strookt met het feit dat zij technologische ontwikkeling voor de toekomst waarderen. Zij stellen het daarom op prijs dat hun kinderen over computers en het internet leren.

Regulering komt het vaakst voor als vorm van mediatie door ouders in de thuissituatie. Meer bepaald worden er meer regels gesteld (het tijdstip en de duur van gebruik) voor het spelen van elektronische spelletjes en het gebruik van het internet dan voor televisiekijken. Meer ouders geven aan hun kinderen te beperken in hun mediaconsumptie dan dat zij gesprekken voeren rond deze media. Kinderen zien deze regels echter meer als simpele richtlijnen, meer als voer voor discussie dan als echt bindende instructies. Daarnaast behoort televisiekijken tot de top drie oorzaken van onenigheid in de familie, na huiswerk en buiten spelen. Ouders die regels hanteren voor mediagebruik – wanneer ze gebruikt mogen worden en hoe lang – hebben ook vaker mediagerelateerde discussies met hun kinderen. Daarnaast bieden ouders die hun kinderen

voorzien van een computer en een elektronische spelletjesconsole in hun slaapkamer meer mogelijkheden aan hun kinderen om meer tijd te besteden aan deze media dan kinderen die deze niet op hun slaapkamer hebben.

Gezinnen passen verschillende patronen toe bij het gebruik van oude en nieuwe media. Televisie blijkt een socialer en intergenerationeler medium te zijn als we het vergelijken met elektronische spelletjes, computer- en internetgebruik. De meeste kinderen kijken televisie samen met volwassenen temidden van de familiekring: ouders, ooms en tantes of grootouders. De meeste kinderen geven toe regelmatig televisieprogramma's te zien die ze niet leuk vinden, zoals soap opera's, juist omdat andere, oudere familieleden, er naar kijken. Daartegenover worden de nieuwere media – computer, elektronische spelletjes en het internet – minder vaak gebruikt in de aanwezigheid van volwassenen; kinderen gebruiken ze meestal alleen, met vrienden, of met broers en zussen. Dit zou kunnen liggen aan het feit dat de meerderheid van de ouders geen computer gebruikt, terwijl de meesten van hen die wel computers gebruiken zich daar niet goed bij voelen. Kinderen voelen zich over het algemeen beter bij het gebruik van computers dan hun ouders. De bevindingen van dit onderzoek bevestigen dat media een geïntegreerd onderdeel geworden zijn van het gezinsleven die de ouder-kind relatie beïnvloeden. Kinderen als publiek hebben een andere perceptie van media dan hun ouders, terwijl de visie van leerkrachten en ouders vergelijkbaar is.

Gebaseerd op ons empirisch onderzoek formuleren we enkele aanbevelingen voor toekomstig mediaonderzoek en -beleid met een speciale nadruk op de specifieke Indonesische context. Toekomstig onderzoek zou de reikwijdte van het voorliggende onderzoek kunnen uitbreiden met bijvoorbeeld andere regio's in Indonesië of andere mediaplatformen en zou ook verschillen tussen stad en platteland of het niveau van penetratie van nieuwere media kunnen meenemen. Beleidsaanbevelingen houden ook suggesties van co-regulering tussen beleidsmakers

en de media-industrie in, stimuleringschema's voor het uitzenden en produceren van lokale kindertelevisieprogramma's, regulering van publiciteit in kinderprogramma's. Beleid is er idealiter op gericht te voorzien in gelijke kansen wat betreft toegang tot internet en computer. Mediageletterdheid op scholen wordt aangemoedigd, ingaand op de vraag naar meer sociaal verantwoordelijke media op het vlak van de kwaliteit van programma's voor een jong publiek. Ouders en leerkrachten worden betrokken bij onderwijs in mediageletterdheid thuis en op school. Het maatschappelijk middenveld wordt gehoord als drukkingsgroep voor beleidsmakers en als verantwoordelijk publiek. Kinderen wordt gevraagd om mee te werken aan het bevorderen van mediageletterdheid van leeftijdsgenoten in onderwijs. Het bevorderen van mediageletterdheid zal uiteindelijk leiden tot een betere levenskwaliteit in Indonesië.



## **CURRICULUM VITAE**

Hendriyani was born on Sept 5, 1976 in Jakarta, Indonesia. She received her Bachelor degree from the Communications Program of the Faculty of Social and Political Sciences (FISIP) and her Master degree from the Social Intervention Program of Faculty of Psychology, both from the University of Indonesia. She worked for two years until 2001 as Managing Editor of Suara Baru, the internal magazine of the Chinese-Indonesian Association, where she wrote numerous articles about racial discrimination in Indonesia. From 2002-2004 she worked as Program Officer of the Program Pelatihan Jurnalistik TV, an institution that was launched by the Communication Department of FISIP UI and Internews which provided training to increase the quality of television journalists in Indonesia. Between 1998 and 2006 she also worked as a teaching assistant for a Communication Research Methods course in the Communication Department of FISIP UI. In 2006 she joined the Department as a lecturer. Her research focuses on children and media, and led to publications regarding children, media, and media literacy in Indonesia. She is also active as a training facilitator and a researcher at Yayasan Pengembangan Media Anak (YPMA), working on media literacy and quality media for children in Indonesia. From June 2010 until May 2013 she was the principal investigator for the Commissioner's monthly analysis of television programs content of the Indonesian Broadcasting Commission (Komisi Penyiaran Indonesia-KPI).

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